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VOCAL SCORE

The BOY FRIEND

A New Musical Comedy of the 1920's


Book, Lyrics and Music

by
SANDY WILSON



CHAPPELL & CO., LTD.
50 New Bond Street, London, W.1

Chappell & Co. Inc., New York



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THE BOY FRIEND

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*A New Musical Comedy
of the 1920's*

BOOK, LYRICS AND MUSIC BY
SANDY WILSON



VOCAL SCORE - - - PRICE 17/6 NET

PUBLISHED BY
CHAPPELL & CO., LTD.,
50 NEW BOND STREET, LONDON, W.1

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Wilson

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TIME: 1926

ACT I

The Drawing Room of the Villa Caprice,
Madame Dubonnet's Finishing School, Near Nice.

Morning

INTERVAL

ACT II

The Plage

Afternoon

INTERVAL

ACT III

The Terrasse of the Café Pataplon

Night

CR. 3.3.65

“ The Boy Friend ” was originally presented at the
 Players’ Theatre on 14th April, 1953. The first
 public presentation was at Wyndhams Theatre on
 14th January, 1954, when the cast was as follows:

HORTENSE (<i>a French Maid</i>)	..	..	..	..	..	VIOLETTA
MAISIE	} <i>Pupils at</i> <i>Mme. Dubonnet's</i> <i>Finishing School</i>	{	..	..	..	DENISE HIRST
DULCIE			..	..	..	MARIA CHARLES
FAY			..	..	..	JOAN GADSDON
NANCY			..	..	..	JULIET HUNT
POLLY BROWNE	..	..	..	..	..	ANNE ROGERS
MARCEL	..	..	..	..	..	STEPHEN WARWICK
PIERRE	..	..	..	..	..	JACK THOMSON
ALPHONSE	..	..	..	..	..	GEOFFREY WEBB
MADAME DUBONNET	..	..	..	JOAN STERNDAL	BENNETT	
BOBBY VAN HUSEN	..	..	..	..	..	LARRY DREW
PERCIVAL BROWNE	..	..	..	..	..	HUGH PADDICK
TONY	..	..	..	..	..	ANTHONY HAYES
LORD BROCKHURST	..	..	..	..	..	JOHN RUTLAND
LADY BROCKHURST	..	..	..	..	..	BERYL COOKE
GENDARME	..	..	..	..	..	HUGH FORBES
A WAITER	..	..	..	..	..	ALAN DUDLEY
PÉPÉ	} <i>Speciality</i> <i>Dancers</i>	{	..	..	..	..STEPHEN WARWICK
LOLITA			..	..	..	.. JOAN GADSDON
GUESTS	..	..	..	..	..	.. STELLA CHAPMAN
						ELEANOR McCREADY
						ROBERT HARGREAVES

The part of Percival Browne was taken over in
 May 1954 by Fred Stone

PRODUCED BY VIDA HOPE

Dances arranged by John Heawood

Scenery and costumes by Reginald Woolley

THE BOY FRIEND

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THE BOY FRIEND

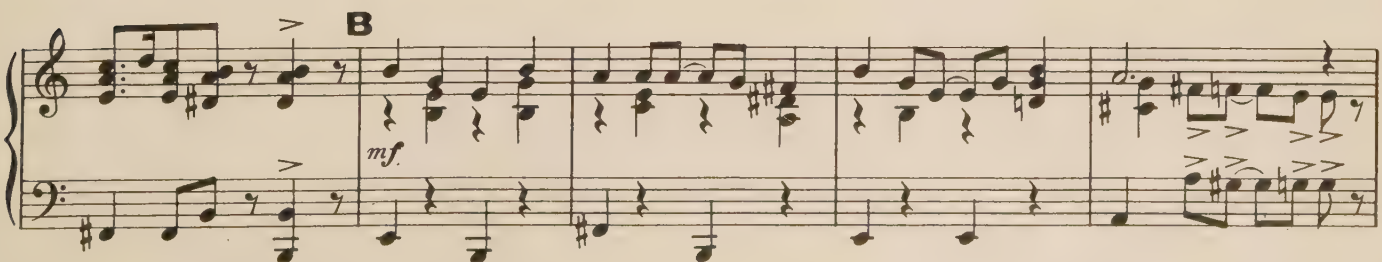
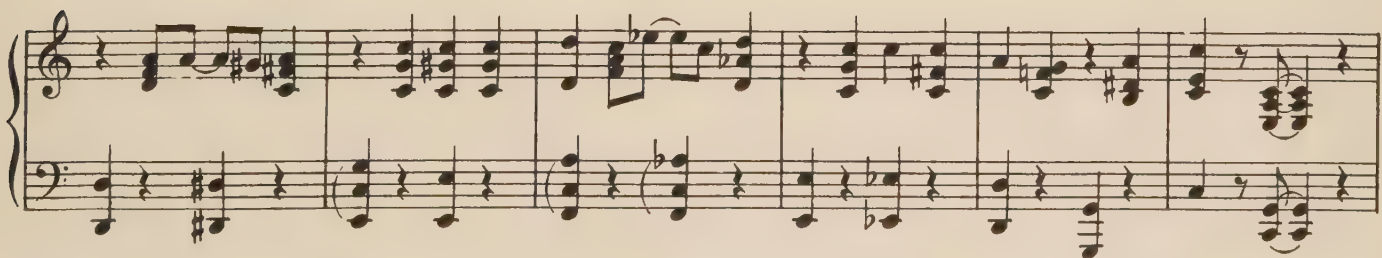
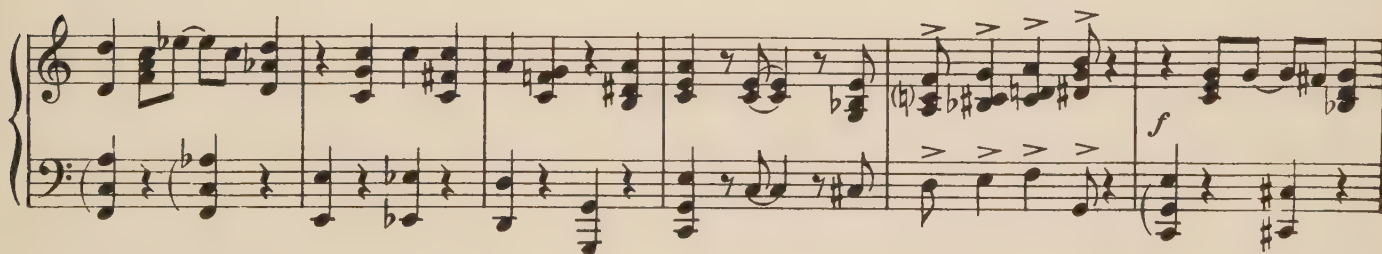
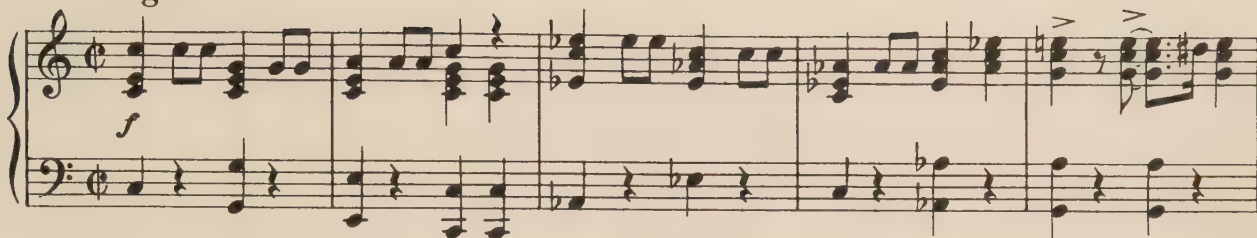
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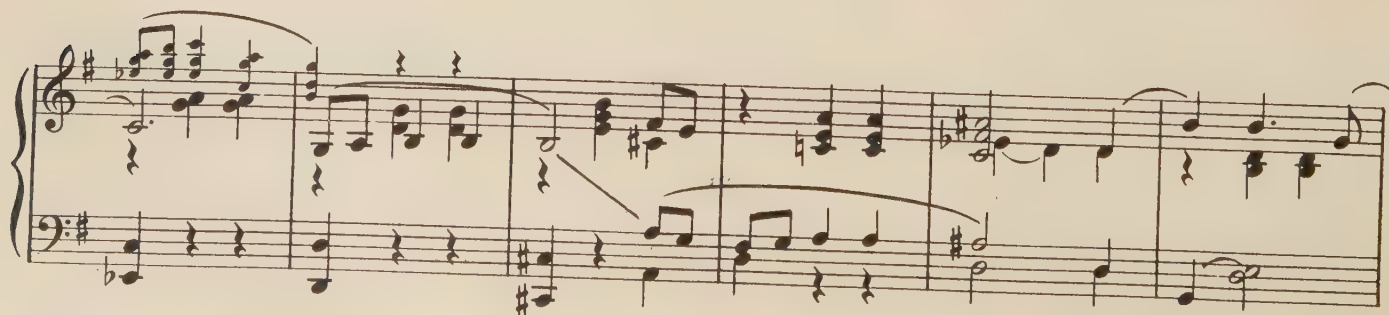
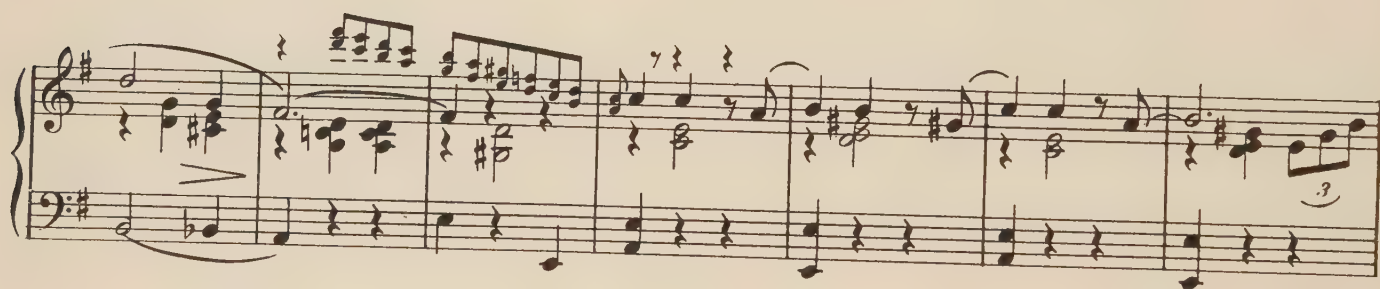
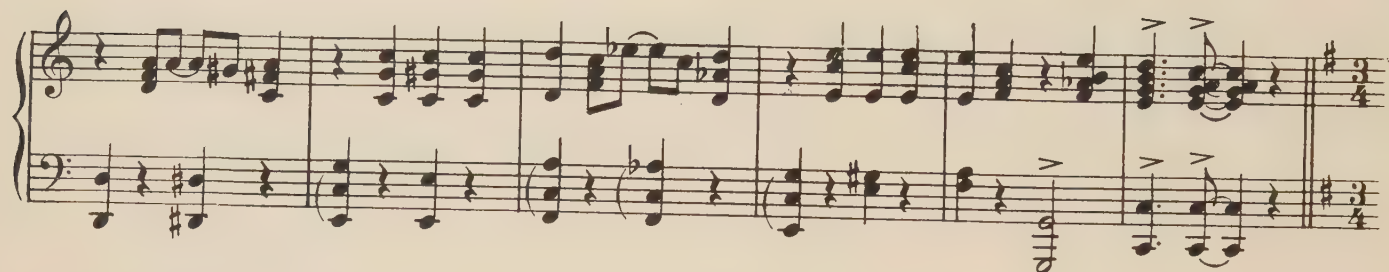
No 1

OVERTURE

Bright

Piano





rit. *rall.*

E Moderato (rhythmically in 4)

mf

R.H.

R.H. W.B.L.

R.H. W.B.L.

R.H. W.B.L.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is B-flat major (two flats) and the time signature is common time (C). The music is in 4/4 time. The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The piano part features a prominent left-hand bass line and a right-hand melody that often plays in octaves. The score includes a variety of musical notations such as chords, single notes, and rests. The lyrics are written below the vocal line.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The music is in common time. The score consists of a vocal line and a piano accompaniment. The piano accompaniment features a prominent bass line with a repeating eighth-note pattern. The vocal line is written in a single staff. The score includes a 'R.H.' (Right Hand) label pointing to a specific measure in the piano accompaniment.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The score is divided into two systems. The first system contains the first two staves, and the second system contains the next two staves. The music is written in a simple, clear style, typical of early 20th-century sheet music.

A musical score for a piece titled "Broadly". The score is written for two staves, Treble and Bass, in a key of two flats (B-flat and E-flat). The tempo/mood is indicated as "Broadly". The score consists of several measures, with a double bar line in the middle. The right-hand staff features a series of chords and single notes, with a crescendo hairpin and a fermata over a chord. The left-hand staff has a few notes and rests. The score ends with a double bar line and the word "ten." (tension) written above and below the staves.

44562

f *fa tempo*

molto rit.

ff

sfz

Segue

Segue

Act I

No 2

CHORUS OF GIRLS-(with Solo- Hortense)

"PERFECT YOUNG LADIES"

Note:- At curtain rise Piano (only) plays from 1st bar ad lib (under dialogue) till Cue

Cue: (GIRLS) "Of course not"

Bright tempo

Girls

A

We're per-fect young
per-fect young

la-dies Pre - par-ing to take — Our pla-ces a - mong the no -
la-dies Who hope to at - tract — A hus-band whose cre-dit is

- blesse. — We're per-fect young la-dies Pre - par-ing to make —
good. — (HORTENSE) You may be young la-dies But why don't you act —

— The most of the charms we pos - sess. — We're be - ing
— The way that a young la - dy should? — I've of - ten

B

fin - ished, — And our fam-i - lies' wealth — May be di - min - ished — But at
told you, — (GIRLS) Please don't tell us a - gain. — (HORT.) I ought to scold you — (GIRLS) But you

rall. 1st Verse only *(a tempo)*

least we all have per - fect health. And mak - ing the grade is Our du - ty, you see, —
know it would be quite in vain. For be - ing our maid is Your du - ty, you see, —

1 **2** *(Spoken)*

— For per - fect young la - dies are we. We're
— For per - fect young la - dies are we. (HORT.) Per - fect young la -

(Sung)

— dies, Hm! (GIRLS) Per - fect young la - dies are we. —

No 3 ENSEMBLE - (Polly, Dulcie, Fay, Maisie, Girls and Boys)

"THE BOY FRIEND"

Cue: (GIRLS) Oh, do tell us about him, Polly!

Moderato

A little faster

(POLLY) Well, there really isn't very much to tell. I expect you know how I feel as well as I do.

pp (under dialogue) *leggiero*

Polly

An - y girl who's reached the age Of sev - en - teen or there - a - bouts Has but one de -

mf

OL - sire in view. _____ She knows she has reached the stage Of

mf

OL need - ing one to care a - bout; No - thing else will real - ly do. _____

mf

A Meno mosso

Dulcie **Fay** **Maisie**

Child-hood games are left be-hind, And her heart takes wing, Hop-ing that it

B 1st CHORUS**Polly****Girls**

MAI

soon will find Just one thing.— We've got— to have We plot to have

rall. *mf a tempo*

POL

For it's so drear-y not— to have That cer-tain thing called the Boy Friend.

Polly & Girls

POL

We scheme a-bout And dream a-bout And we've been known to scream a-bout

NS

That cer-tain thing called the Boy Friend. He is real-ly

OL

a ne-cess-i - ty If you want to get on. And we might as well con-fess it, he

OL

Polly & Girls

Is our si - ne qua non We sigh for him And cry for him And we would

NS

(Boys enter)

glad-ly die_for him That cer-tain thing called the Boy Friend.

Girls

We plead to have We need- to have In fact our poor hearts bleed to have

Girls

That cer-tain thing called the Boy Friend.

Girls

We'd save for him And slave for him We'd ev-en mis-be-have for him

Girls

That cer-tain thing called the Boy Friend.

Life with-out us is im-poss-i-ble And de-void_ of all charms.

This system contains the first vocal line for E Boys and the first two staves of piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a treble and a bass staff. The lyrics are written below the vocal line.

(in 4)
No a-mount of i-dle goss-ip-'ll Keep them out_ of our arms.

This system contains the second vocal line for E Boys and the second two staves of piano accompaniment. The tempo marking "(in 4)" is placed above the vocal line. The piano accompaniment includes triplets in the right hand and a "marc." (marcato) marking in the left hand. The lyrics are written below the vocal line.

Slowly (in 4)
Polly & Girls
We're blue_ with-out Can't do_ with-out Our dreams just won't come true with-out

This system contains the first vocal line for Polly & Girls and the first two staves of piano accompaniment. The tempo marking "Slowly (in 4)" is placed above the vocal line. The piano accompaniment starts with a forte "ff" marking. The lyrics are written below the vocal line.

Tempo I (in 2)
That cer-tain thing called the Boy Friend.

This system contains the second vocal line for Polly >Girls and the second two staves of piano accompaniment. The tempo marking "Tempo I (in 2)" is placed above the vocal line. The piano accompaniment features various accents and dynamic markings. The lyrics are written below the vocal line.

DANCE

First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, including a triplet. The bass clef staff provides a harmonic accompaniment with chords and single notes. The tempo marking *mf a tempo* is written below the treble staff.

Second system of musical notation. The treble clef staff continues the melody with various chordal textures. The bass clef staff continues the accompaniment. A fermata is placed over a measure in the treble staff.

Third system of musical notation. The treble clef staff features a triplet of eighth notes. The bass clef staff continues the accompaniment. A fermata is placed over a measure in the treble staff.

Fourth system of musical notation. The treble clef staff contains a triplet of eighth notes. The bass clef staff continues the accompaniment. A fermata is placed over a measure in the treble staff.

Fifth system of musical notation. The treble clef staff contains a triplet of eighth notes. The bass clef staff continues the accompaniment. A fermata is placed over a measure in the treble staff. The tempo marking *marc.* is written below the bass staff. The system concludes with a double bar line.

Ensemble

We're blue_ with-out . Can't do_ with out Our dreams just won't come true with-out

f

NS That cer - tain thing called the Boy Friend. _____

sfz (Dialogue)

No 4

MADAME DUBONNET'S ENTRANCE

Cue: (MAISIE) "Cave, girls, here's Madame Dubonnet"

Moderato

(Madame D. sings melody, without words)

mp (arpa) *mf*

mf *ff*

(Dialogue)

DUET (Bobby and Maisie)

"WON'T YOU CHARLESTON?"

Cue: MAISIE. Really, I don't believe it.

Charleston tempo

Bobby

List - en, -

BOB. ba - by, — to my — plea; Won't you come danc-ing with

BOB. me? — Be my — ba - by, — and say —

BOB. yes. Or else I'm done for, I guess. —

AMaisie (*ad lib.*)

Bobby

To dance with you is thrill - ing to My poor e - go. So, ba - by,

*p colla voce***B***rall.**a tempo*

Say you're will - ing to Shake a leg, Oh, 1. (BOBBY) Won't you — Charles - ton — with
2. (MAISIE) Won't you — Charles - ton — with

*rall.**mf*
a tempo

me? — Won't you — Charles - ton — with me?
me? — Won't you — Charles - ton — with me?

And while the band is play-ing that Old vo - de - o - do,
And while the band is play-ing that Old vo - de - o - do,

A - round we will go, To - geth - er we'll show them How the —
 A - round we will go, To - geth - er we'll show them How the —

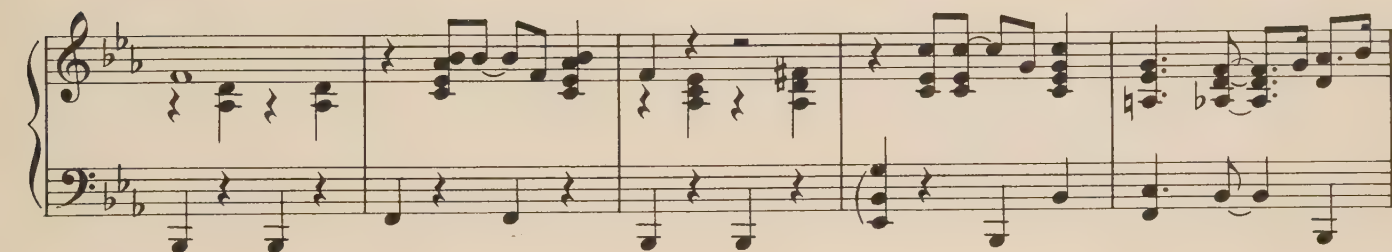
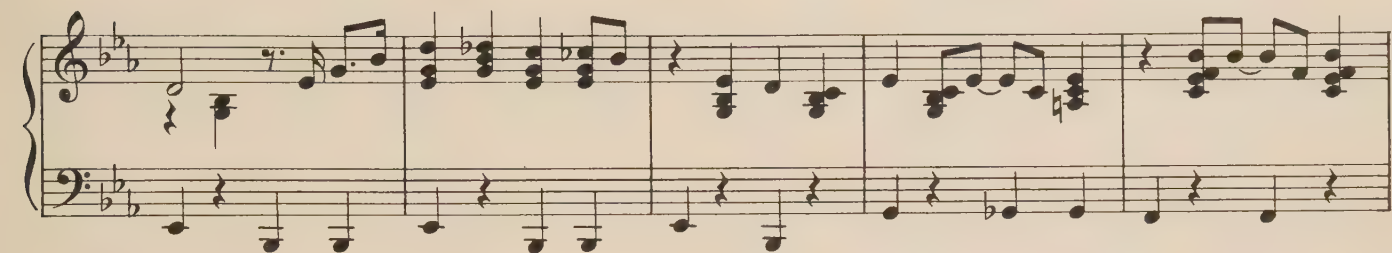
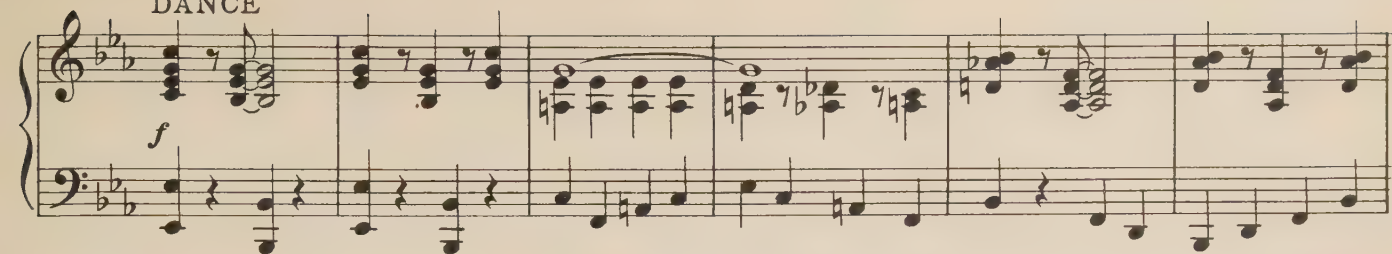
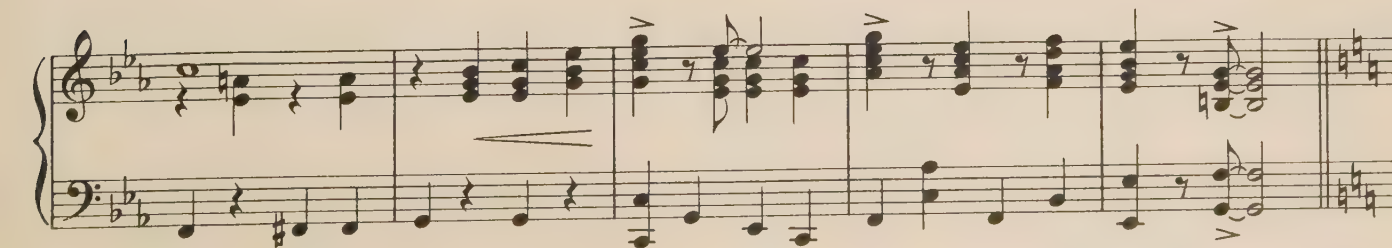
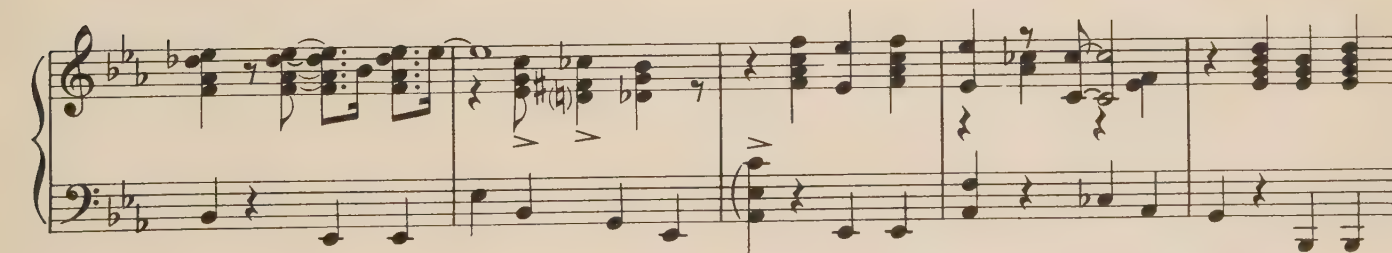
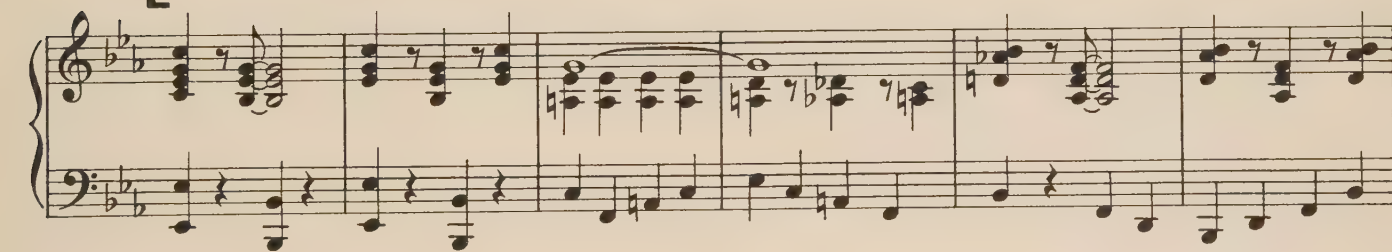
Charles - ton is done. We'll sur - prise ev - 'ry - one.
 Charles - ton is done. We'll sur - prise ev - 'ry - one.

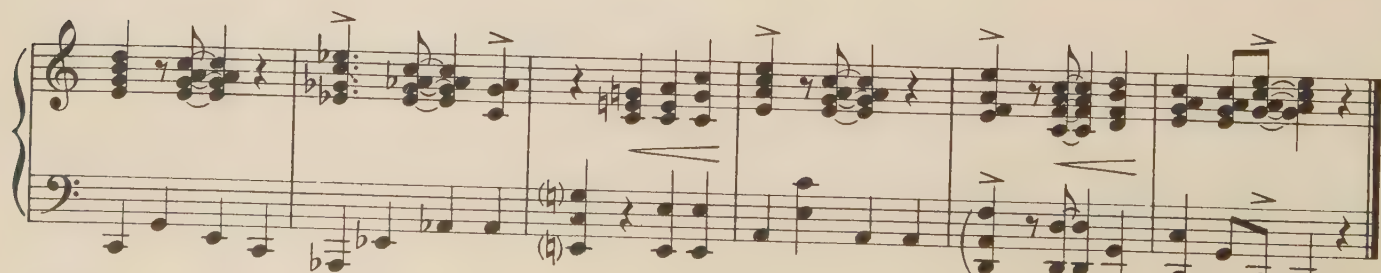
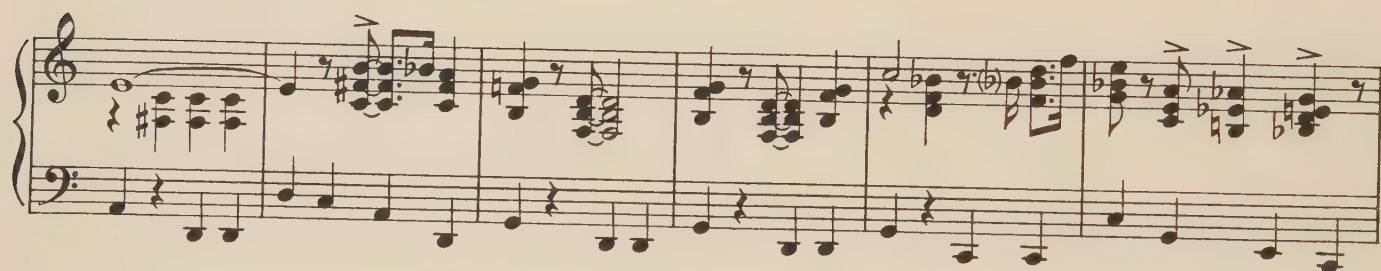
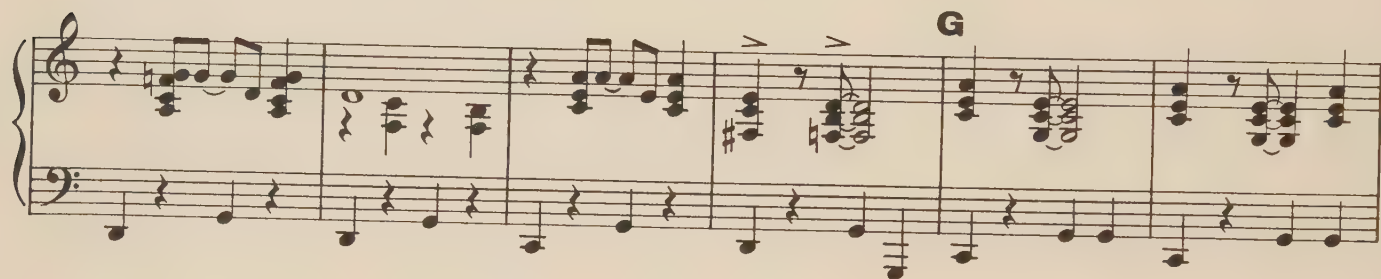
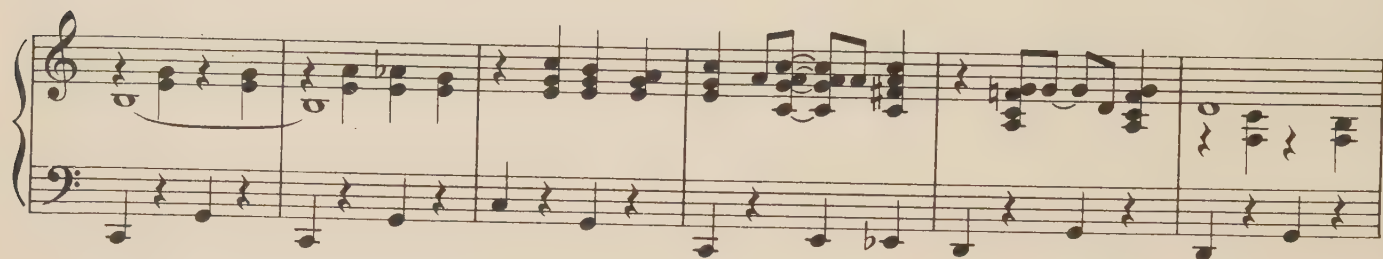
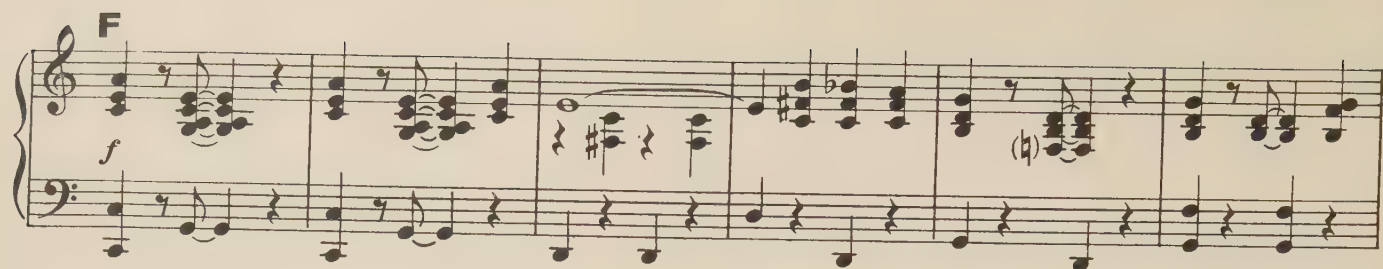
— Just think what Hea - ven — it's going to be
 (BOTH) Just think what Hea - ven — it's going to be

If you will Charles - ton, Charles - ton with me.
 If you will Charles - ton, Charles - ton with me.

D

DANCE

**E**



No. 5a

REPRISE—(Bobby and Maisie)

"WON'T YOU CHARLESTON?"

Faster

Piano introduction for the song. The music is in 4/4 time, marked 'Faster'. It features a lively melody in the right hand with eighth and sixteenth notes, and a steady bass line in the left hand. The key signature has one flat (B-flat).

Both

Wont you — Charles - ton — with me? — Wont you —

Piano accompaniment for the first vocal line. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The dynamic marking is *mf* (mezzo-forte).

Charles - ton — with me? — And while the band is play-ing that

Piano accompaniment for the second vocal line. The music continues with a similar rhythmic pattern, featuring chords and moving lines in the right hand and a steady bass line in the left hand.

Old vo - de - o - do.

A - round we will go,

Piano accompaniment for the final vocal line. The music concludes with a final chord in the right hand and a steady bass line in the left hand.

To-gether we'll show them How the Charles-ton is done.

We'll sur - prise ev - 'ry - one. Just think what Hea - ven

it's going to be If you will Charles-ton, Charles-ton, Charles-ton,

If you will Charles-ton, Charles-ton with me!

ff
(Drums *ad lib.*)

(Dialogue)

Chappell

"FANCY FORGETTING"

Cue: Mme. DUBONNET "Let me see, how did it go?"

Valse lente

Mme. Dubonnet

I still re - call so ten - der - ly The

night when first we met. The mem - o - ry's so

dear to me, So how can you for - get?

A

Mme DUB

Fan - cy for - get - ting The love that we knew When we were

a tempo

Mme DUB

fan - cy free. Fan - cy for - get - ting What I said to

Mme DUB

you, And what you said to me.

B Percival

Though the years go by, And our youth is gone, Mem-o - ries don't

Both

PER die, Like a song they lin - ger on. So just when I thought you'd re -

OTH

-mem-ber it too, Fan-cy, just fan-cy you for-get-ting.

C DANCE

D

Both

Though the years go by, And our youth is gone, Mem-o-ries don't die, Like a

mf

OTH

song they lin-ger on. So just when I thought you'd re-mem-ber it too,

rall. *a tempo*

rall. *a tempo*

rall.

Mme
DUB

Fan - cy, just fan - cy you for - get - ting. —————

PER

Fan - cy, just fan - cy you for - get - ting. —————

rall.

Dialogue

No 7

MELOS
POLLY'S LETTER

Cue: (POLLY) "Good-bye" (Girls exult)

Moderato (in 4)

pp

8va

(Polly throws letter)

dim.

ten.

pp

ten.

Tony enters - Dialogue

No 8

DUET—(Tony and Polly)

★ "I COULD BE HAPPY WITH YOU"

Cue: (TONY) "I think you're terribly"—(POLLY) "Yes?"

Moderato

Tony

I don't claim that I am psy - chic, But one look at you and I kick A -

(Orch. tacet Voice and Piano only)

ONY

- way ev - 'ry scru - ple I learnt as a pu - pil In school, my dear.

Polly

I'm not one to make pre - dict - ions, But I've thrown off all re - strict - ions And

POL

don't mind con-fess-ing I think it's a bless-ing That you are here.

Tony

Though I'm pre-pared to find I'm wrong, I've got a fun-ny

legato

TONY

feel-ing we be-long To- geth- er. I could be hap-py with

rall. **A** (Not too fast) *mf* (Orch.) *a tempo*

TONY

you If you could be hap-py with me.

Polly

TONY

I'd be con-tent-ed to live an-y-where,

B *a tempo*
Tony

rall.

What would I care, — As long as you were there? Skies may not

rall. *mf a tempo*

Polly

al - ways be blue, — But one thing is clear as can

Tony

be, — I know that I could be hap - py with you, My

Both

darl - ing. If you could be hap - py with me.

Polly

I could be hap - py with you — If

mf

Tony

POL. you could be hap-py with me. I'd be con-tent-ed to

TONY live an-y - where, — What would I care, — As long as you were there?

rall.

a tempo
Polly

Skies may not al-ways be blue, — But one thing is

mf a tempo

rit.
Both

POL. clear as can be, — I know that I could be hap-py with you, My

a tempo

rit. *a tempo*

OTH *(in 4)*

dar-ling. If you could be hap - py with me.

rall.

C DANCE
Slow 4

pp

Silent

Silent

D

Silent

poco f

ff

Polly

Tony I know that I could be hap - py with you, My

I know that I could be hap - py with you, My

POL darl - ing, If you could be hap - py with me. *rit.*

TONY darl - ing, If you could be hap - py with me.

ENCORE

Rather faster (in 2)

E Both

I could be hap - py with you, If

mf stacc.

(Segue after applause)

BOTH you could be hap - py with me. I'd be con - tent - ed to

OTH live an - y - where, What would I care, As long as

OTH you were there? **F** Skies may not al-ways be blue, But one thing is

OTH clear as can be. I know that I could be hap - py with

OTH you, My darl - ing, If you could be hap - py with me.

Dialogue

Chappell

FINALE- ACT I
REPRISE (Ensemble)
"THE BOY FRIEND"

Cue: (POLLY) "He's really arrived!"

Moderato

Girls

We plead_ to have We need_ to have In fact our

Girls

poor hearts bleed to have That cer - tain thing called the Boy Friend.

Ensemble

We'd save_ for him And slave for him We'd ev - en

ENS

mis - be - have_ for him That cer - tain thing called the Boy Friend.

ENS

Life with - out us is im - poss - i - ble And de - void_ of all

ENS

charms. No a - mount of i - dle goss - ip - 'll Keep them out_ of our

ENS

(in 4) *Slowly (in 4)*

arms. We're blue_ with-out Can't do_ with-out Our dreams just

ENS

won't come true with-out That cer - tain thing called the Boy Friend. _____

End of Act I

Chappell

Steady 2

f

accel.

f

mf

f

f

First system of the musical score, featuring a treble and bass staff. The music is in a key with two flats and a common time signature. It includes various chords and melodic lines, with a 'rall.' marking in the bass staff.

C Meno mosso

Second system of the musical score, marked 'C Meno mosso'. It continues the musical themes with a 'f' (forte) dynamic marking in the bass staff.

Third system of the musical score, featuring a treble and bass staff. It includes a 'R.H.' (Right Hand) marking and a 'rall.' (rallentando) marking in the bass staff.

Fourth system of the musical score, marked 'D'. It includes a 'R.H.' (Right Hand) marking, a 'rall.' (rallentando) marking, and an 'a tempo' marking in the bass staff.

Fifth system of the musical score, featuring a treble and bass staff. It includes a 'R.H.' (Right Hand) marking and a 'rall.' (rallentando) marking in the bass staff.

Sixth system of the musical score, marked 'Broadly'. It includes a 'f' (forte) dynamic marking in the bass staff and a 'rit.' (ritardando) marking in the bass staff.

Faster (in 2)

Seventh system of the musical score, marked 'Faster (in 2)'. It includes a 'f' (forte) dynamic marking in the bass staff and a 'rit.' (ritardando) marking in the bass staff.

Segue
Chappell

Act II

No 11

ENSEMBLE

"SUR LE PLAGE"

Tempo di Marcia

Ensemble

What a

A

ENS love - ly day — What a love - ly day — For a

ENS dip in the sea. — Oh, what fun

ENS it will be! — Won't you come and have a swim with

Dulcie

ENS me? — But what - ev - er you do — When I'm

DUL swim-ming with you, — Please re - mem - ber not to go too far. —

Boys

— Though you may look cute — In your bath - ing suit, —

BOYS — We don't know who you are.

B Ensemble

1. There's no know - ing Who you are go - ing To meet _____
 2. There's no say - ing Who may be play - ing With you _____

ENS

— Sur le Plage. You may run up a - gainst a
 — Sur le Plage. (BOYS) A knight who's left be - hind his

Nancy (Both times)**Dulcie**

Ra - - jah, Or may - be your man Will be a
 charg - - er, May call you duck - y, Won't you be

C Ensemble

DUL

poor man. Sal or Sus - ie Can - not be choos - ey, For
 luck - y? In the o - cean You'll find e - mo - tion May

ENS Girls

here play loves a guess-ing game Sur le Plage
 you a fun - ny game Sur le Plage

Boys 1 Ensemble

Sur le le Plage Ev - 'ry - one looks the
 Sur le le Plage

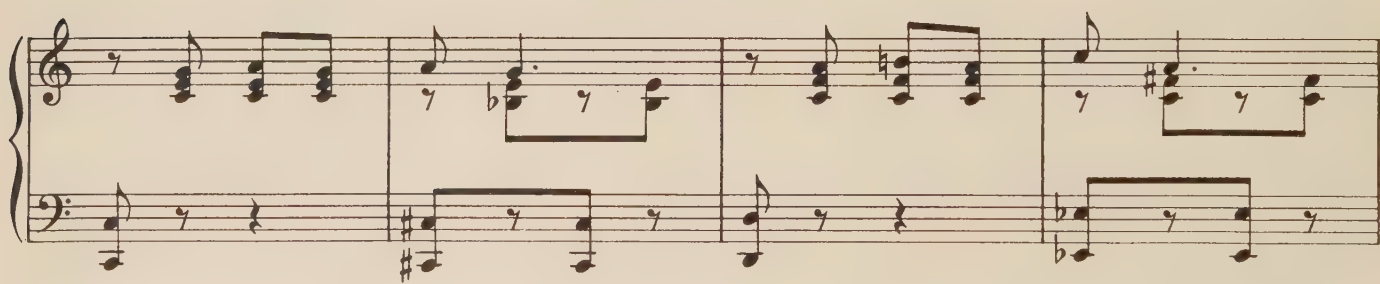
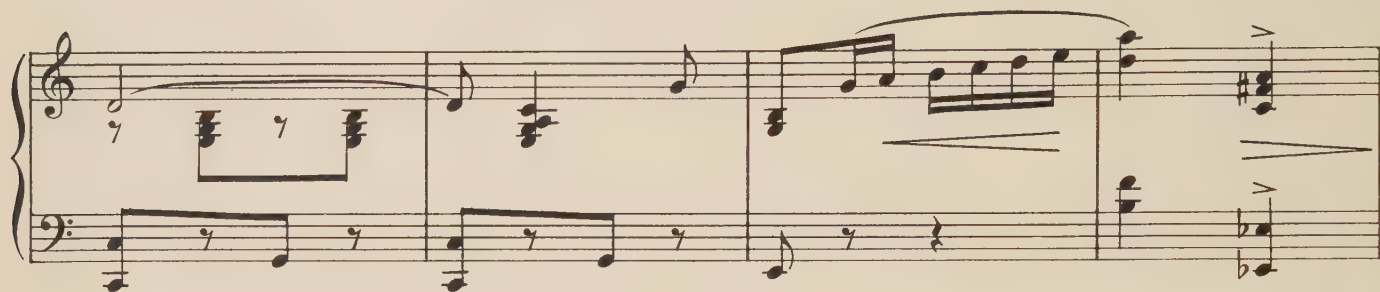
ENS 2

same. Ev - 'ry - one looks the, Ev - 'ry - one looks

ENS

the, Ev - 'ry - one looks the same.

DANCE



Ensemble

Sur le

ENS

Plage, Sur le Plage,

ENS

Ev - 'ry - one looks the, Ev - 'ry - one looks the,

cresc.

ENS

Ev - 'ry - one looks the same.

ff

No 12

DUET – (Tony and Polly)

"A ROOM IN BLOOMSBURY"

Cue: (TONY) "How ripping – So am I!"

Moderato

Piano introduction in C major, 4/4 time. The tempo is marked 'Moderato'. The music features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes. The bass line consists of a simple harmonic accompaniment. The piece ends with a 'rall.' (rallentando) marking and a fermata over the final chord.

Tony **A**

Vocal entry for Tony, marked 'A'. The melody is in C major, 4/4 time. The lyrics are: "A life of wealth does not ap - peal to me at all Do you a -". The piano accompaniment is in the left hand, marked 'mf' (mezzo-forte). The melody is a simple, rhythmic line.

Polly

Tony

Vocal exchange between Polly and Tony. Polly's line is marked 'TON' and Tony's line is marked 'Tony'. The lyrics are: "gree at all? I do. The mere i - dea of liv - ing in a". The piano accompaniment continues in the left hand, marked 'mf'.

Polly

Tony

TON pa - lace is So' full of fal - la - cies. That's true. I've

TON got a ve - ry diff - 'rent sort of scheme in mind, It's just a

TON dream de - signed For two. Would you care to hear a -

TON - bout it, dear? Would I care to? Can you doubt it, dear?

rall.

B *a tempo*

1 (TONY) All I want is a room In Blooms - bu - ry,
 2 (POLLY) All we want is a room In Blooms - bu - ry,

mf a tempo

Just a room that will do For you and me. One room's e -
 Just a room that will do For you and me. I'll sew the

-nough for us, Though it's on the top floor. Life may be
 cov - ers for Two old co - sy arm - chairs. Neigh - bours will

rough for us, But its trou - bles we'll ig - nore. On a win - ter - y
 love us for We shall laugh at all our cares. (TONY) While I'm read - ing a

C

night I'll light a fire. Ev - 'ry-thing I shall do As
 book. (POLLY) I'll cook a stew. Then I'll bake a plum duff E -

you de - sire. (POLLY) You'll be sit - ting (TONY) And you'll be knit - ting And
 - nough for two. (BOTH) In our at - tic We'll be ec - sta - tic As

so con - tent - ed we'll be In our dear lit - tle room in Blooms - bu -
 love birds up - in a tree. All we want is a room in Blooms - bu -

1 2
 - ry. - ry.

D DANCE

p staccato

marc. la melodia

R.H. *staccato*

E

Both

All we want is a room in Blooms-bu - ry.

Segue at cue:-
Tony hand in pocket for key
Chappell

Mime Chorus

F

mp a little slower

G

f

to action

8.

Dialogue

8.

Chappell

SONG — (Hortense) with Ensemble

"IT'S NICER IN NICE"

*Note:— The orchestral parts are in $\frac{2}{4}$ time**Cue: (HORTENSE) "And I'm very proud of it, too."***Con vivo (in 2)**
A**Hortense**

I'm of - ten asked if I would like to tra - vel, And

HOR

vi - sit oth - er lands a - cross the sea, But

HOR *rall.*

though it might be plea - sant, I think that, for the pre - sent, This

HOR *a tempo*

is the place where I pre - fer to be. _____ Let

HOR

oth - ers go to Swe - den or Si - am, _____ I

colla voce *loco*

HOR *rall.*

think I'll stay ex - act - ly where I am. _____ 1 They

rall.

B *a tempo*

HOR

say it's love-ly when a Young la-dy's in Vi-en-na, But it's
 peo-ple's one de-sire is To go to Bue-nos Air-es But it's

a tempo

HOR

ni-cer, much ni-cer in Nice, In Am-ster-dam or
 ni-cer, much ni-cer in Nice, The laws are ra-ther

HOR

Brus-sels The men have great big mus-cles, But they're ni-cer, much ni-cer in
 vague in The town of Cop-en-hag-en But they're ni-cer, much ni-cer in

C

HOR

Nice. Nice. I've heard that the I-tal-ians Are ve-ry fond of
 And some may like a flut-ter In Bom-bay or Cal-

2nd time only

HOR

dal-liance, And they're al - so keen on it in Greece. But what -
- cut - ta, But they might have trou-ble with the p'lice. Oh, la, la! Oth - er

HOR

- ev - er they may say, This is where I want to stay, For it's so much
pla - ces may be fun, But when all is said and done It is so much

1 Ensemble

HOR

She says it's ni - cer, much ni - cer in Nice. —

ni - cer in Nice.
ni - cer in

ENS

She says it's ni - cer, much ni - cer in Nice. —

HOR

2 Some Nice.

poco accel.

D *a tempo* *pp* **All** (spoken)

But it's

ALL

ni - cer, much ni - cer in Nice, Ha, Ha, ha, Ha!

pp *ff*

ALL

But it's

ALL

ni - cer, much ni - cer in Nice! la, Oh, la, la!

pp

pp Hortense

But they

ff

HOR

might have trou - ble with the P'lice! Oh, mon Dieu! Tho' I

pp

(ad lib.)

HOR

know a love af - fair is de - lic - ious an - y - where, It is

p col voce

f a tempo

a tempo

HOR

So much ni - cer in Nice! All And

E

HOR some may like a flut-ter In Bom-bay or Cal-cut-ta, But they might have

S some may like a flut-ter In Bom-bay or Cal-cut-ta, But they might have

A some may like a flut-ter In Bom-bay or Cal-cut-ta, But they might have

T

B

HOR trou-ble with the p'lice. Oth-er pla-ces may be fun, But when

S trou-ble with the p'lice. Oth-er pla-ces may be fun, But when

A trou-ble with the p'lice. Oth-er pla-ces may be fun, But when

T

B

all is said and done It is so much ni - cer So much

all is said and done It is so much ni - cer

pp

ni - cer So much ni - cer in Nice! _____

So much ni - cer in Nice! _____

ffz

Dialogue

SONG—(Madame Dubonnet and Percival)
 "THE 'YOU-DON'T-WANT-TO-PLAY-WITH-ME' BLUES"

Cue: (PERCIVAL) "Yes, most definitely"

Blues tempo

Mme. Dubonnet (*spoken ad lib*)

Per - cy, Per - cy, Please have mer - cy.

mf (Piano) col voce

a tempo (Sung)

Why must you al-ways be so sad and gloom-y? Why can't you be a lit - tle

(Orch.) a tempo

A (*Sung*)

nic - er to me? Ché - ri, Ché - ri, Please be mer - ry,

(col voce)

(a tempo)

rall.

When I am try-ing to be bright and jol - ly It is - n'ice to be so mel - an - cho - ly.

(a tempo) rall.

B

Mme
DUB

Oh dear, I've got the you - don't-want - to - play-with-me blues.

Percival

Dont-want-to -

(a tempo)

Mme
DUB

It's clear I've got the you - don't-want - to -

PER

-play-with-me blues.

Mme
DUB

-stay-with-me blues. I am so good

PER

Dont-want-to - stay-with-me blues.

Mme
DUB

At spreading mirth and joy. — But it's no good

Mme
DUB

With such a sul-ky boy. — I try To play the game the oth-er

Mme
DUB

fel-lows all choose. — I sigh Be-cause you al-ways re-fuse.

Percival

Theoth-er fel-lows all choose

Mme
DUB

What is a girl to do

Mme DUB

With such a boy as you? I've got those Drea - ry, Wea - ry,

faster

Mme DUB

D Percival

You don't want to play with me blues. Oh dear, I've got the you don't want to -

(a tempo)

accel. *faster*

PER

-play - with - me blues. It's clear

Girls

Don't want - to - play with - me blues.

faster

PER

I've got the you - don't want - to - stay with - me blues.

Girls

Don't want - to - stay with - me blues.

faster

Mme. Dubonnet

I am so good At spreading mirth and joy.—

The first system of the score for Mme. Dubonnet. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are "I am so good At spreading mirth and joy.—".

Percival

But it's no good With such a sul - ky boy.—

The second system of the score for Percival. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and the piano accompaniment is in grand staff. The lyrics are "But it's no good With such a sul - ky boy.—".

E

PER The oth - er

The third system of the score for Percival, labeled "E". It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and the piano accompaniment is in grand staff. The lyrics are "The oth - er".

Girls

I try To play the game the oth - er fel - lows all choose —

The fourth system of the score for Girls. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and the piano accompaniment is in grand staff. The lyrics are "I try To play the game the oth - er fel - lows all choose —".

PER

fel - lows all choose.

Girls

I sigh Be - cause you al - ways re - fuse.

The fifth system of the score for Girls. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and the piano accompaniment is in grand staff. The lyrics are "I sigh Be - cause you al - ways re - fuse."

Mme. Dubonnet

Girls

What is a girl to do

This musical system features a vocal line for 'Girls' and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics 'What is a girl to do' are written below the staff. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The music is in 4/4 time and includes various musical notations such as notes, rests, and accidentals.

All

Mme. DUB

With such a boy as you? I've got those Drea - ry, Wea - ry,

This musical system features a vocal line for 'Mme. DUB' and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics 'With such a boy as you? I've got those Drea - ry, Wea - ry,' are written below the staff. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The music is in 4/4 time and includes various musical notations such as notes, rests, and accidentals.

rall.

Mme. Dubonnet

Slower

All

ALL

You - don't-want - to - play-with-me blues. — I've got those Drea - ry,

This musical system features a vocal line for 'ALL' and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics 'You - don't-want - to - play-with-me blues. — I've got those Drea - ry,' are written below the staff. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The music is in 4/4 time and includes various musical notations such as notes, rests, and accidentals. The tempo marking 'rall.' is placed above the vocal line, and 'Slower' is placed above the piano accompaniment.

rall.

ALL

Wea - ry, You - don't-want-to - play-with-me blues. —

This musical system features a vocal line for 'ALL' and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics 'Wea - ry, You - don't-want-to - play-with-me blues. —' are written below the staff. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The music is in 4/4 time and includes various musical notations such as notes, rests, and accidentals. The tempo marking 'rall.' is placed above the vocal line, and 'ff' (fortissimo) is placed above the piano accompaniment.

Dialogue

No 15

SONG—(Maisie and Boys)
"SAFETY IN NUMBERS"*Note:—The orchestral parts are in $\frac{2}{4}$ time**Cue: (BOBBY) "Listen to me"***Brightly** (BOYS) "Listen to all of us"**A****Bobby**

You're so fas - cin - a -

Marcel**Pierre**

BOB

- ting But it's ag - grav - at - ing That you keep us wait - ing To

Alphonse**Boys**

PIER

hear _____ Which one _____ will be _____ Your

Marcel**B****Pierre**

BOYS

fav - our - ite he. _____ You're so ve - ry tak - ing That our

Bobby

PIER.

hearts are break - ing So you should be mak - ing It clear

Boys

Which one of us You rate Al - pha

// Maisie

BOYS

plus. Now list - en, boys, you should re - call I've of - ten

// *col voce*

(Spoken) (BOYS) "You love us all?"

(Spoken) (MAISIE) "Yes, I love you all!"

// Maisie (Sung)

MAI

said I love you all! It's time you learned That

(legato) *col voce*

rall.

MAI

I'm no fool — Where love's con - cerned, — I stick to this rule, There's

rall. a tempo

C 2nd time - Boys

MAI

safe - ty in num - bers, That's what I

p-f

MAI

be - lieve, The girl who knows A

MAI

lot of beaux Is nev - er like - ly to grieve.

D

MAI

The la - dy who slum - bers Is

MAI left high and dry. But I'm a - wake

MAI And nev - er miss The chance to take An -

MAI - oth - er kiss. There's safe - ty in num - - bers

MAI And the more the mer - ri - er am I. Boys There's

Valse moderato (in 3) **E** DANCE

BOYS

1.

mf

Boys Tempo I

But I'm a - wake — And nev - er miss —

BOYS

The chance to take — An - oth - er kiss. — There's

marcato

BOYS

safe - ty — in num - bers — And the more the mer -

Maisie & Boys

BOYS

- ri - er am I! —

cresc. al fine

MAI. & BOYS

col. gva.

sfz

Dialogue

Chappell

No 16

FINALE - ACT II

Cue: (POLLY) "What did I say?"

Andante moderato

Tony

I could be hap - py with you, ————— If you could be

mp (Piano only) *8va* *loco*

Polly

hap - py with me. ————— I'd be con - ten - ted to

8va *loco*

live an - y - where. ————— What would I care — As long as

8va *loco*

Tony

you were there? Skies may not al - ways be blue, ————— But

8va *loco*

TON Both

one thing is clear as can be, ————— I know that I could be

(Orch.)

This musical system features a vocal line for 'TON' and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The vocal line begins with a half note 'one', followed by quarter notes 'thing', 'is', 'clear', and 'as'. After a four-measure rest, it continues with 'can be,' followed by a long horizontal line representing a sustained note. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A bracket labeled '(Orch.)' spans the final two measures of the piano part.

Both Stop

hap - py with you, My dar - ling, If you could be hap - py with

(Dialogue continues)

This musical system continues the vocal line for 'Both' and the piano accompaniment. The vocal line starts with 'hap - py with you,' followed by 'My dar - ling,' and then 'If you could be hap - py with'. The piano accompaniment continues with chords and single notes. The system ends with a double bar line and a sharp sign, indicating the end of the musical phrase.

No 16a

Cue: (POLLY) "A thief! Oh, no!"

Andante moderato

pp (under dialogue)

8va

loco

(Fade)

(Dialogue continues)

This musical system is for the 'Andante moderato' section. It begins with a piano introduction marked *pp* (pianissimo) and labeled '(under dialogue)'. The tempo is 'Andante moderato'. The key signature remains two flats. The piano part features chords in the right hand and single notes in the left hand. A bracket labeled '8va' indicates an octave shift in the right hand. A section marked 'loco' follows. The system ends with a double bar line and a sharp sign, with a bracket labeled '(Fade)' and the text '(Dialogue continues)' below it.

70
No 16b

Cue: (HORTENSE) "I think I can explain"

... "That men was Monsieur..."

(POLLY) No! Hortense! You promised! (Mme. DUB) But what is it Polly?"

pp (under dialogue)

(POLLY) It's nothing, Madame, I'm just a little disappointed that's all. You see, I shan't be going to the Carnival Ball

after all

rall.
Segue

No 16c

Polly

mp (Piano only)

mp (Piano only)

mp (Piano only)

Ensemble

mf

S
A
T
B

Skies may not al-ways be blue, ————— But one thing is

mf

8va *loco*

S
A
T
B

clear as can be, ————— I know that I could be hap-py with

cresc.

cresc.

S
A
T
B

you, My dar-ling, If you could be hap-py with me. Hap-py with me!

ff

ff

Lento

3

End of Act II

Chappell

In Bright 4

musical score for piano and timpani in 4/4 time, marked "In Bright 4". The score is divided into two main sections, A and B.

Section A: The first system (measures 1-8) features a timpani part marked *f* (forte) and a piano part. The piano part includes a triplet of eighth notes in the right hand (R.H.) and a triplet of eighth notes in the left hand. The second system (measures 9-16) continues the piano part, with a triplet of eighth notes in the right hand. The third system (measures 17-24) shows the piano part with a triplet of eighth notes in the right hand. The fourth system (measures 25-32) shows the piano part with a triplet of eighth notes in the right hand.

Section B: The fifth system (measures 33-40) features a piano part with a triplet of eighth notes in the right hand. The sixth system (measures 41-48) shows the piano part with a triplet of eighth notes in the right hand. The seventh system (measures 49-56) shows the piano part with a triplet of eighth notes in the right hand. The eighth system (measures 57-64) shows the piano part with a triplet of eighth notes in the right hand.

The score concludes with a final system (measures 65-72) featuring a piano part with a triplet of eighth notes in the right hand, marked *accel* (accelerando).

C Fast (in 2)*(Orch. parts are in 2/4)*

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 2/4. The music begins with a forte (*f*) dynamic. The treble staff contains chords and some eighth-note patterns, while the bass staff has a steady eighth-note accompaniment.

The second system continues the musical piece. The treble staff features more complex chordal textures and some eighth-note runs. The bass staff maintains its rhythmic accompaniment.

The third system shows further development of the musical themes. The treble staff includes some sixteenth-note passages. The bass staff continues with eighth-note accompaniment.

The fourth system continues the piece. The treble staff has some sustained chords and moving lines. The bass staff provides a consistent rhythmic base.

The fifth system includes a mezzo-forte (*mf*) dynamic marking. The treble staff shows some melodic fragments. The bass staff continues with eighth-note accompaniment.

The sixth system concludes the piece. It includes a '(Timp.)' marking for timpani, a 'rall.' (rallentando) instruction, and a 'ffz' (fortissimo zingando) marking. The piece ends with a 'Segue' instruction. The bass staff has some final chords and a double bar line.

OPENING ACT. III

Fox trot tempo *very steady* **B**(2nd time)

B(2nd time)

The musical score is written for piano and voice. It consists of six systems of music. The piano part is written in a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat) and a common time signature. The voice part is written in a single staff with a treble clef. The score includes various musical notations such as notes, rests, and dynamic markings. A specific instruction 'p (under dialogue)' is present in the first system. The piece concludes with a double bar line and the text 'Almost Segue'.

p (under dialogue)

A

1

2

Almost Segue

Stop at Cue: (PIERRE) "Regardez, regardez.... Mme. Dubonnet"
Chappell

No 18a

Cue: (LORD B.) "That's a familiar word"

Valse moderato

pp (under dialogue)

rall.

a tempo

Fade at Cue: (Mme. DUBONNET) "Have some Champagne"

1 (Optional)

2

8

No 18b

Cue: (PERCIVAL) "For that I shall always be grateful"

Valse moderato

pp (under dialogue)

rall. *a tempo*

Stop at Cue: (Mme. DUBONNET) "You said"

No 18c

Cue: (PERCIVAL) "Yes! I'm beginning to remember"

Valse moderato

poco f

rall.

f

(Dialogue)

No 19

DUET — (Bobby and Maisie) with Chorus

Cue: (BOYS) "How?"

(BOBBY) "We can _ _"

"THE RIVIERA"

Bright tempo

Dance All "Yes!"

Bobby & Maisie

When trou-ble trou-bles you, The on-ly thing to do _ Is

f *mf*

BOB & MAI

dance, you sim-ply got-ta dance. _____

Boys & Girls

And if you've had a tiff, - You'll soon for - get it, if - You

CHO dance, you sim-ply got-ta dance. _____

CHO Here in the South of France They've got a new step. _____

CHO It's quite the cut - est dance In - vent - ed to step - So do step.

A Girls

Wrig-gle your hips and kick up your heels, You'll be sur-prised how love-ly it feels,

All

Ev - 'ry - bod - y's do-ing the Riv - i - er - a. —

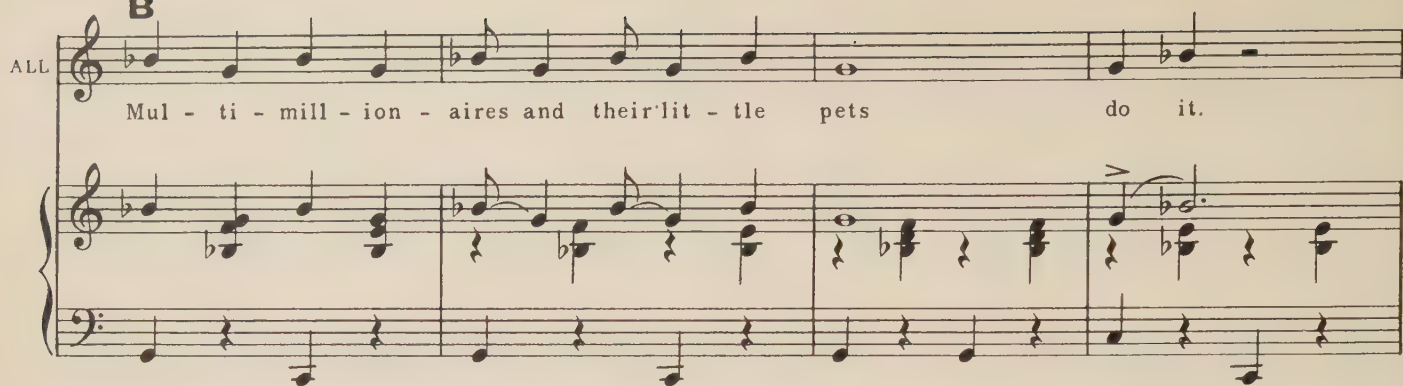
Boys

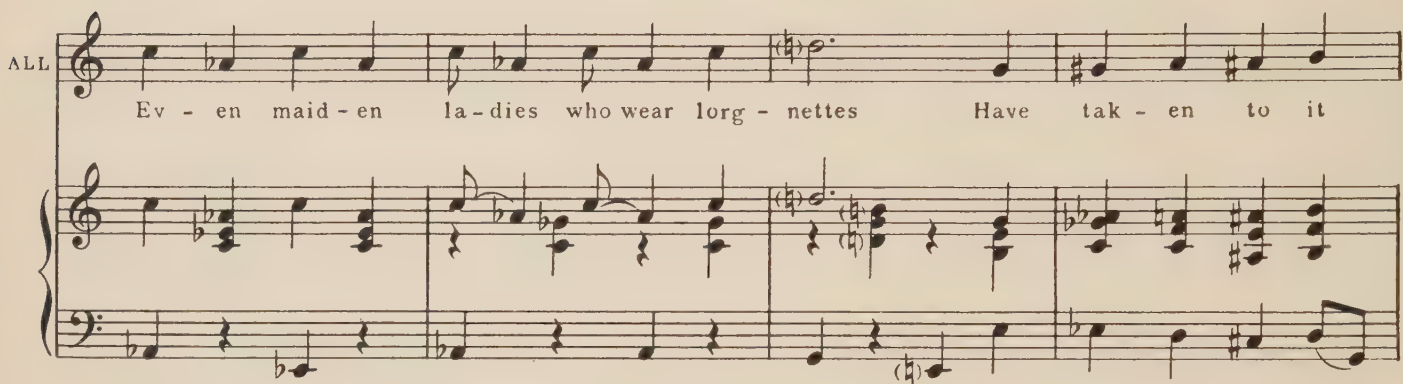
Wig-gle your fin-gers wag-gle your toes, Just how it start - ed no-bod - y knows,

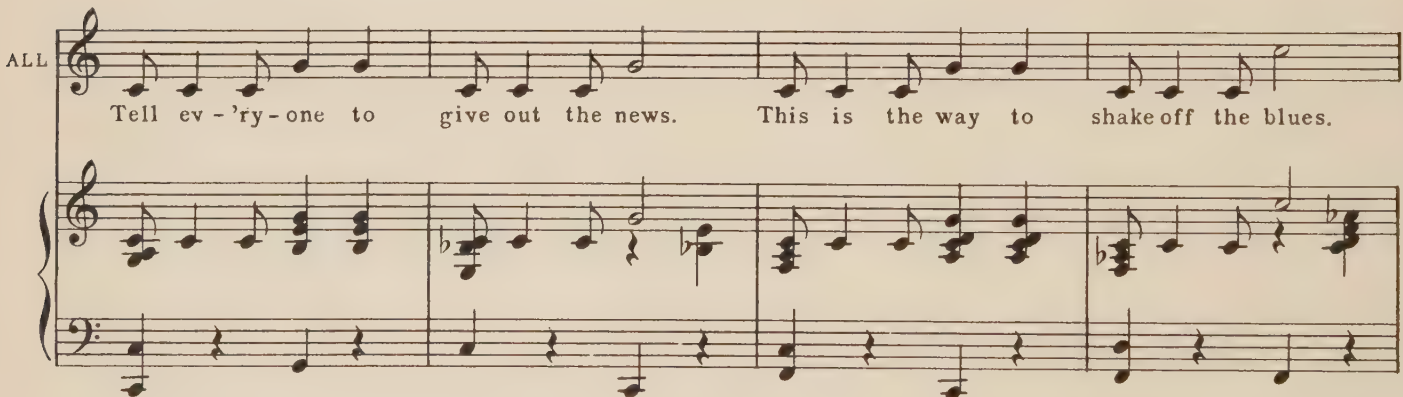
All

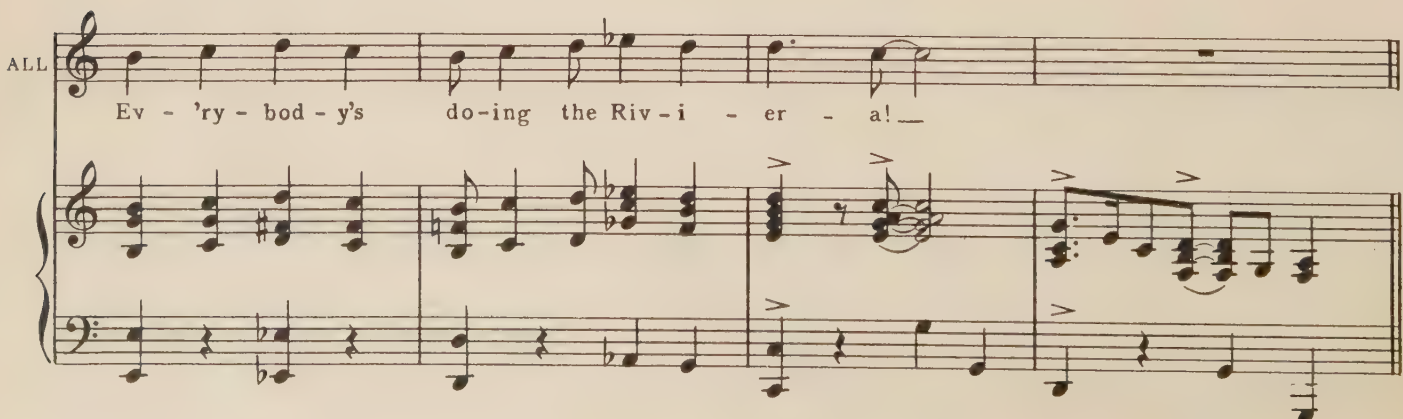
Ev - 'ry - bod - y's do-ing the Riv - i - er - a. —

B

ALL  Mul - ti - mill - ion - aires and their lit - tle pets do it.

ALL  Ev - en maid - en la - dies who wear long - nettes Have tak - en to it

ALL  Tell ev - 'ry - one to give out the news. This is the way to shake off the blues.

ALL  Ev - 'ry - bod - y's do - ing the Riv - i - er - a! —

DANCE.

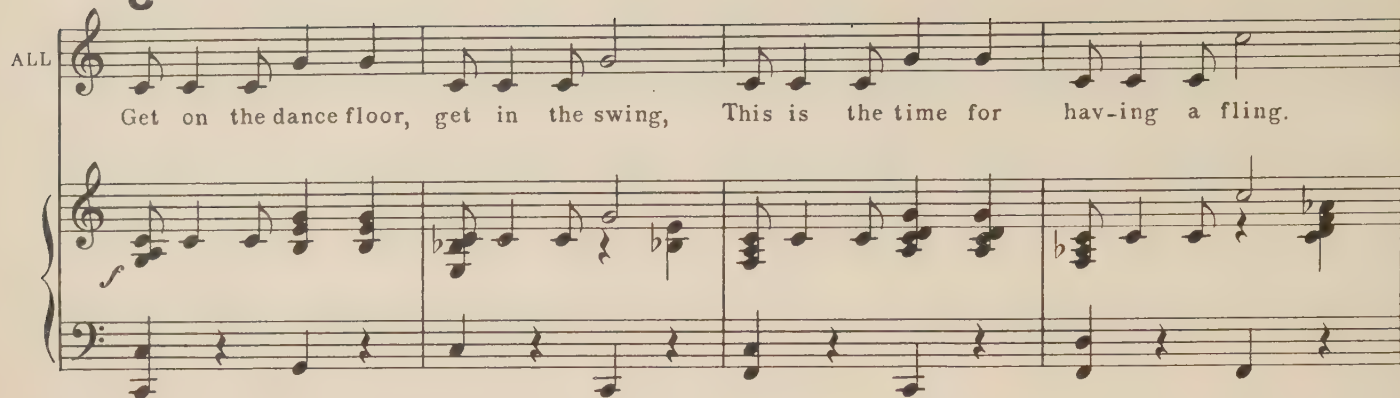
All

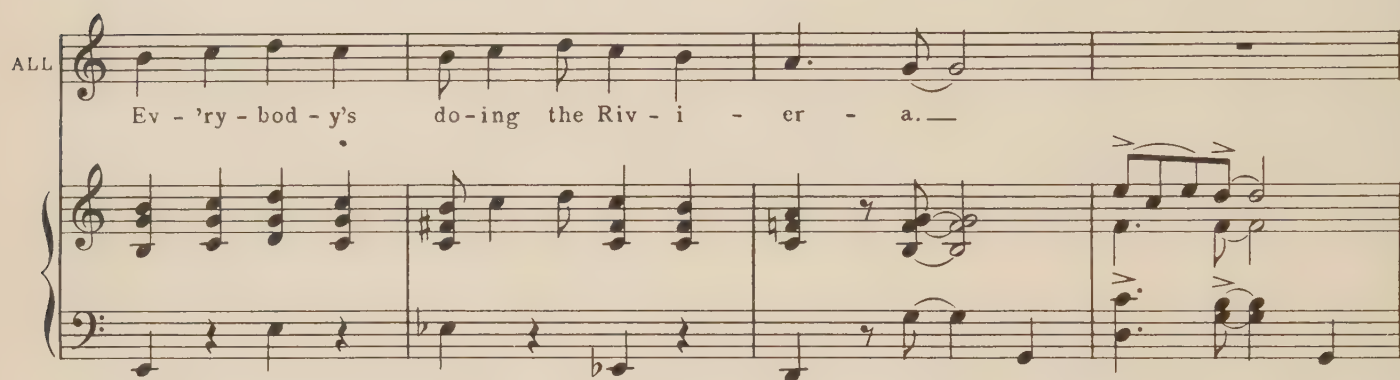
Tell ev-'ry-one to give out the news. This is the way to

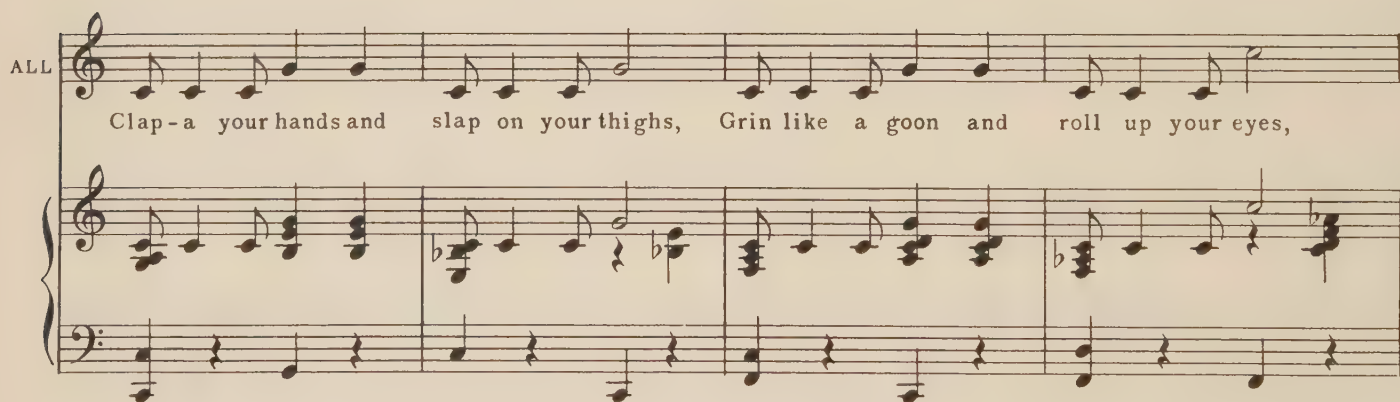
ALL

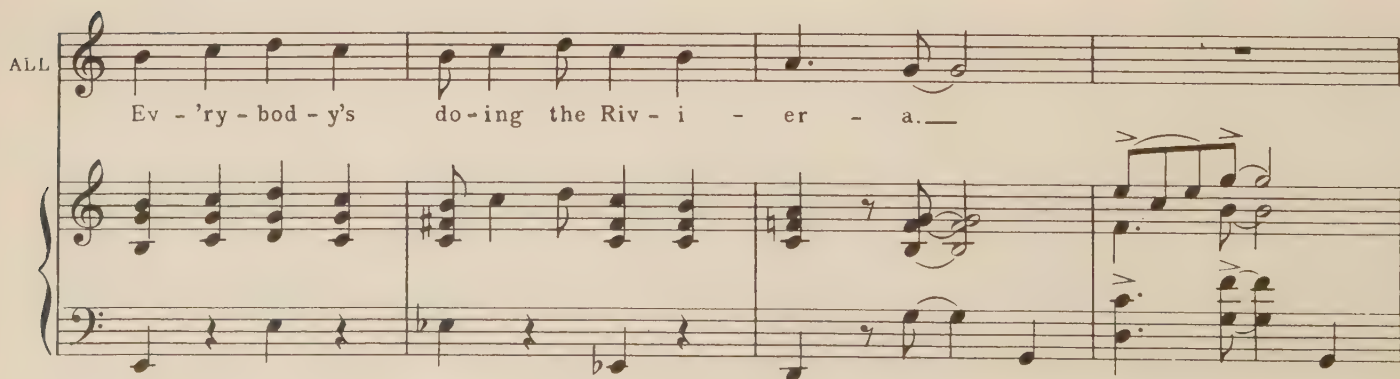
shake off the blues. Ev-'ry-bod-y's do-ing the Riv-i - er - a! -

C

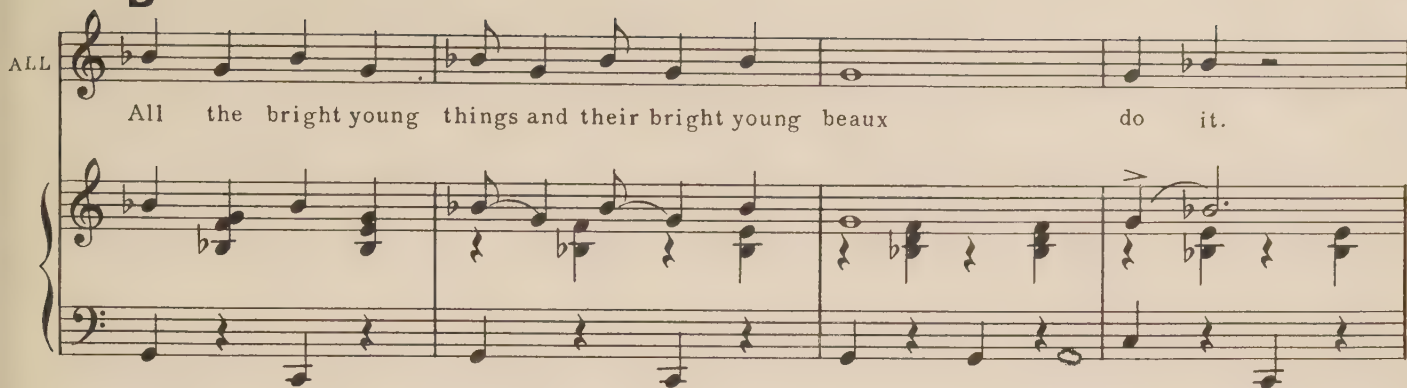
ALL 
 Get on the dance floor, get in the swing, This is the time for hav-ing a fling.

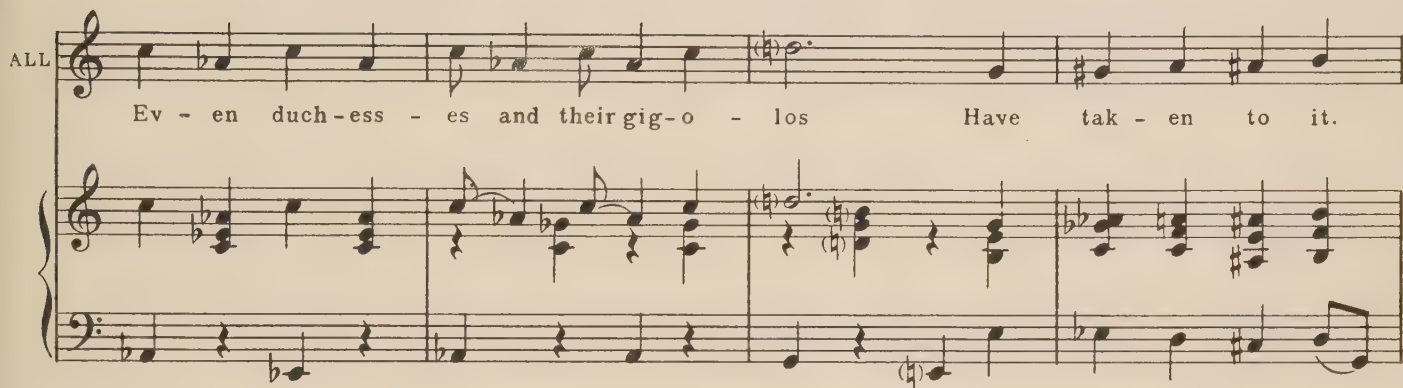
ALL 
 Ev - 'ry - bod - y's do-ing the Riv - i - er - a. —

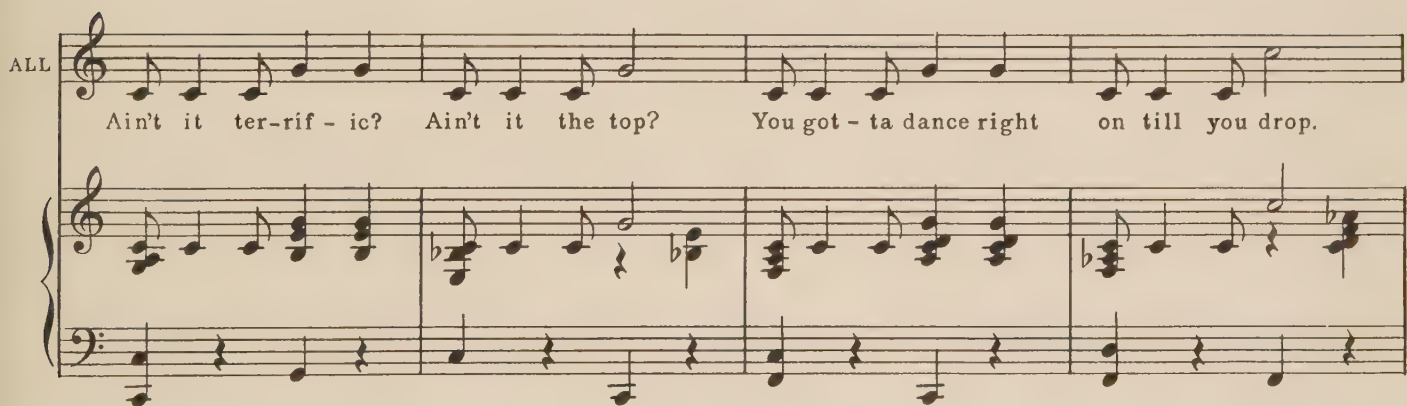
ALL 
 Clap-a your hands and slap on your thighs, Grin like a goon and roll up your eyes,

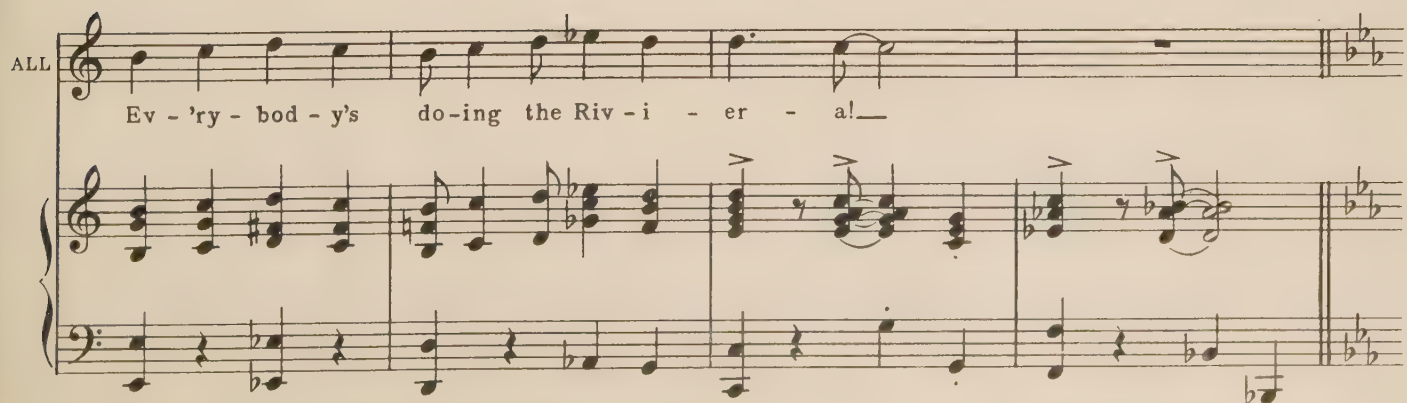
ALL 
 Ev - 'ry - bod - y's do-ing the Riv - i - er - a. —

D

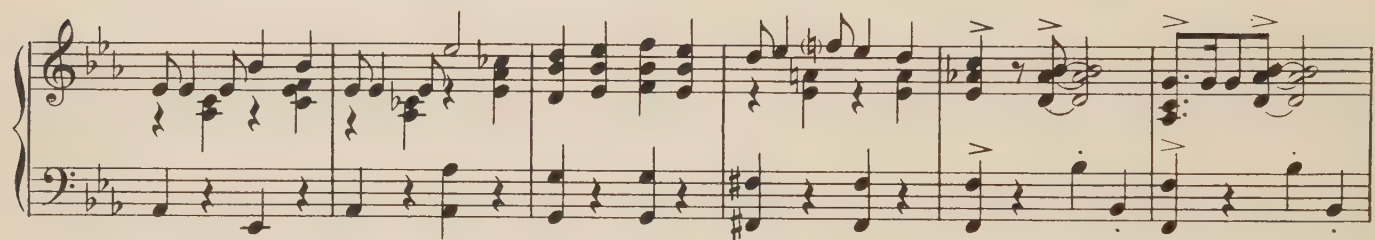
ALL  All the bright young things and their bright young beaux do it.

ALL  Ev - en duch - ess - es and their gig - o - los Have tak - en to it.

ALL  Ain't it ter - rif - ic? Ain't it the top? You got - ta dance right on till you drop.

ALL  Ev - 'ry - bod - y's do - ing the Riv - i - er - al -

DANCE



(Segue after applause)

No 19a

REPRISE

"THE RIVIERA"

L'istesso tempo

All (*Whispered*)

Get on the dancefloor, get in the swing, This is the time for hav-ing a fling.

ALL Ev - 'ry - bod - y's do-ing the Riv - i - er - a. —

ALL Clap-a your hands and slap on your thighs, Grin like a goon and roll up your eyes,

ALL Ev - 'ry - bod - y's do-ing the Riv - i - er - a. —

ALL *ff*

All the bright young things and their bright young beaux do it.

ALL

Ev - en duch-ess - es and their gig - o - los Have tak - en to it.

ALL

Ain't it ter-rif - ic? Ain't it the top? You got - ta dance right on till you drop.

ALL

Ev - 'ry - bod - y's do-ing the Riv - i - er - a! —

(Chord for applause)

ff

(Almost Segue)

No 20

TONY'S ENTRANCE

Cue: (HORTENSE) "Oh! Champagne!"

Moderato

mp (Piano only)

(Fade)

(Dialogue)

No 20a

TONY'S DANCE

Cue: (HORTENSE) "She may not come at all" (*Exit*)

Rhapsodic

mf (Piano only)

ten.

3

ten.

Lazy rhythm

(Orch.)

8va loco (Piano only)

mp

(Orch.)

8va loco W. Block (Dialogue)

No 21

DUET—(Lord Brockhurst and Dulcie)

"IT'S NEVER TOO LATE TO FALL IN LOVE"

Cue: (LORD BROCKHURST) "Yes, like me for instance"

Colla voce

Lord Brockhurst

Dulcie

Lord B.

mf colla voce
(Piano only)

I may be too old to run a mile. Run a mile? Yes, run a mile, But

Lord B.

there's one thing I still do ve - ry well. _____ I

Lord B.

may be too old to climb a stile. Climb a stile? Yes, climb a stile. But

Lord B.

there's one thing at which I still ex - cel. _____

Lord B. *Dulcie*

Al - though my hair is turn - ing grey. Yes, it's ra - ther grey.

Lord B. *rall. Dulcie* // Lord B.

I still be - lieve it when I say Well, what do you say? It's

Rhythmic

a tempo

Lord B. *mf* (Orchestra enters)

nev - er too late to have a fling, For Au - tumn is just as

Lord B.

nice as Spring, And it's nev - er too late to fall in

Dulcie

Boop - a - doop, Boop - a - doop, Boop - a - doop.

love. It's nev - er too late to

wink an eye, I'll do it un - til the day I die, And it's

Boop - a - doop, Boop - a - doop, Boop - a - doop.

nev - er too late to fall in love. If

Dulcie


Lord B. they say I'm too old for you, Then I shall an - swer "Why, Sir, One


DUL. nev - er drinks the wine that's new; The old wine tastes much nic - er." A

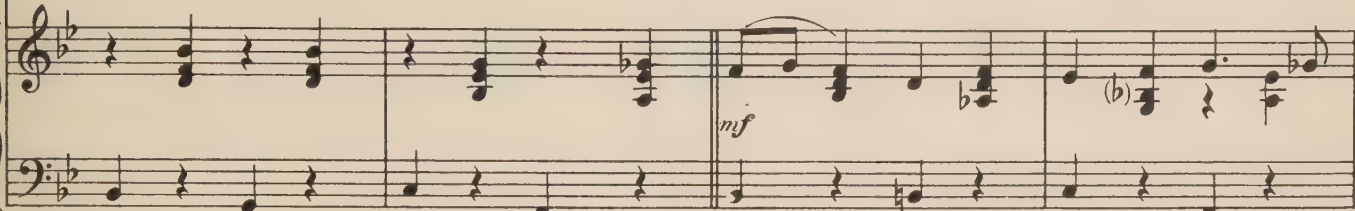
Lord B. gent-le-man nev - er feels too weak To pat a pink arm or pinch a cheek, And it's

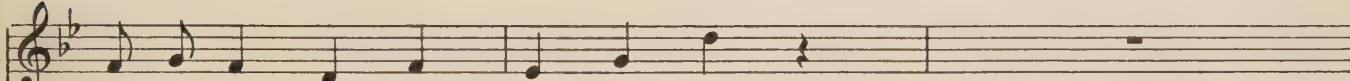
DUL. *Dulcie* Sez who? Sez you?

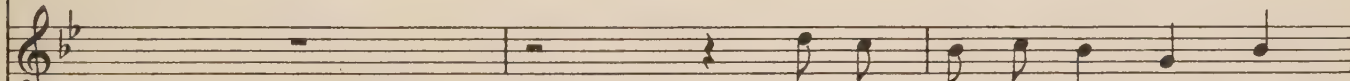
Lord B. nev - er too late to fall in love. Sez me Sez

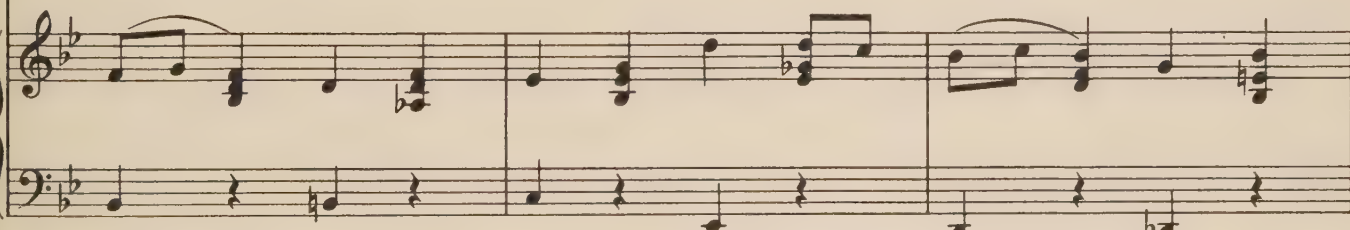
DUL. 
 Sez both of us to - geth-er. Con -

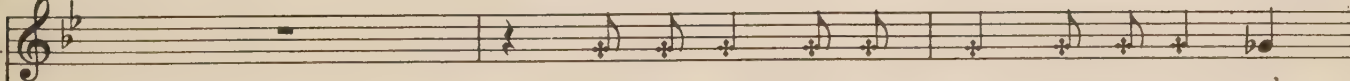
rd B. 
 me, Sez both of us to - geth-er. It's nev - er too late to whis - per words



mf (b)

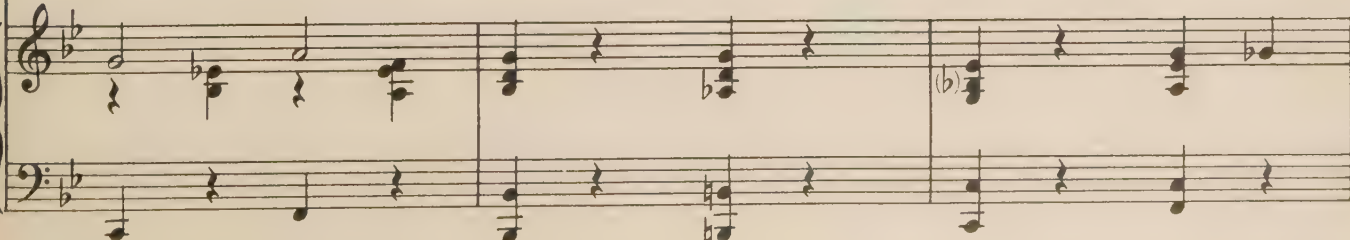
DUL. 
 - cern - ing the ways of bees and birds,

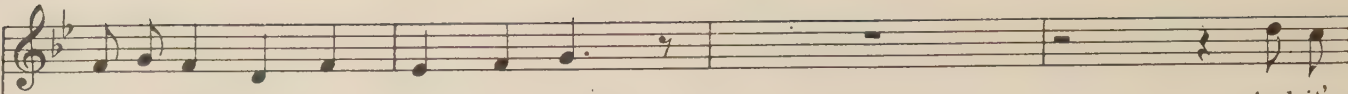
rd B. 
 And it's nev - er too late to

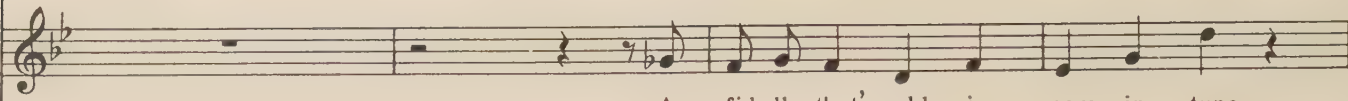


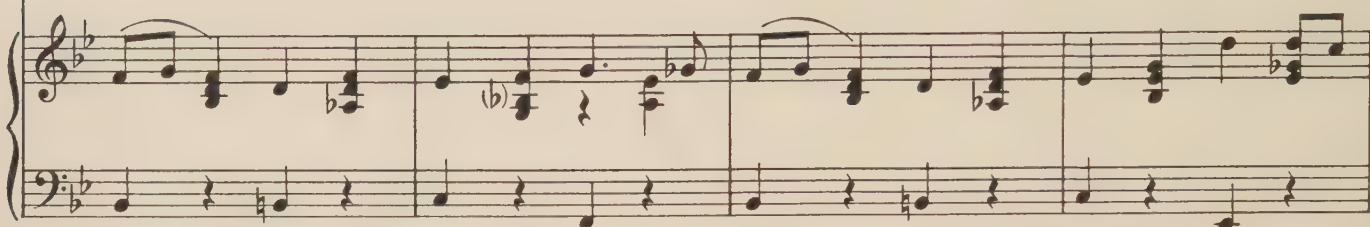
DUL. 
 Whack - a - do, Whack - a - do, Whack - a - do. It's

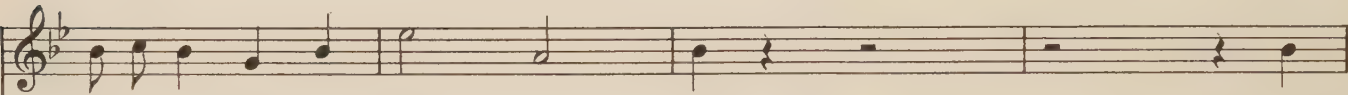
rd B. 
 fall in love.



 (b)


DUL.  nev-er too late to flirt and spoon And it's


Lord B.  A fid-dle that's old is more in tune,


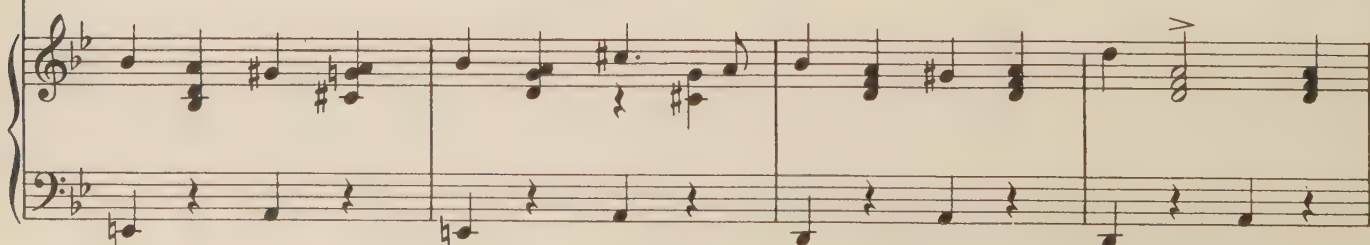


DUL.  nev-er too late to fall in love The

Lord B.  Whack-a - do, Whack-a - do, Whack-a - do.



DUL.  mod-ern ar - tists of to - day May paint their pic - ture fast - er, But

Lord B.

DUL. when it comes to skill, I say You can't beat an old mas-ter! It's

Dulcie **Lord B.**

Lord B. nev-er too late to bill and coo, At an-y age one and one make two And it's

Dulcie

Lord B. nev-er too late to fall in, nev-er too late to fall in,

Lord B. **Dulcie**

nev-er too late to fall in love! _____

Segue after applause
Chappell

No. 21^A

REPRISE

"IT'S NEVER TOO LATE TO FALL IN LOVE"

L'istesso tempo

Dulcie

It's nev-er too late to blow a kiss Es-

Lord B.

DUL.

- pec-ial-ly at a time like this And it's nev-er too late to fall in


Dulcie


Vo - de - o, Vo - de - o, Vo - de - o.

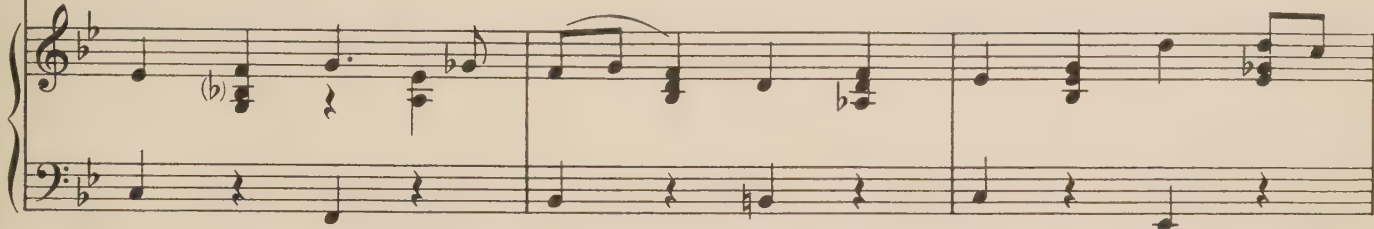
Lord B.

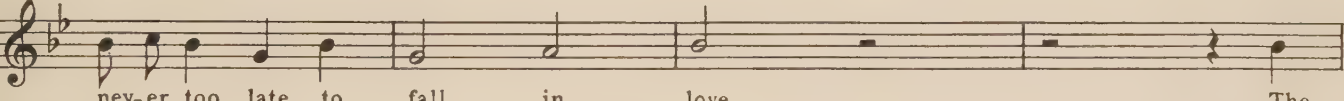
love.


It's nev-er too late for

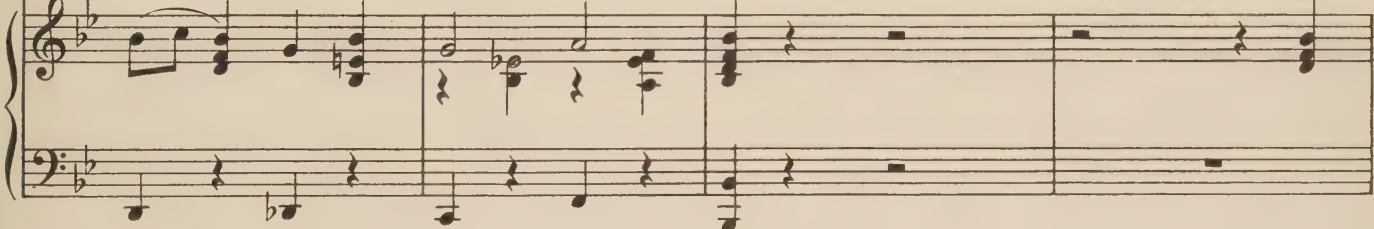
DUL.  And it's

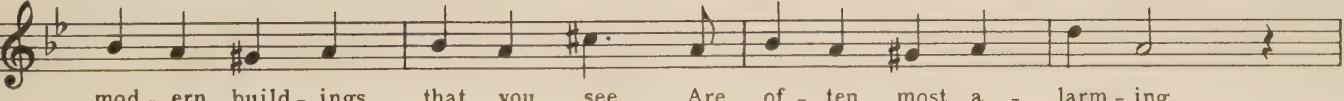
Lord B.  fun and larks A jol - ly old flame has lots of sparks.




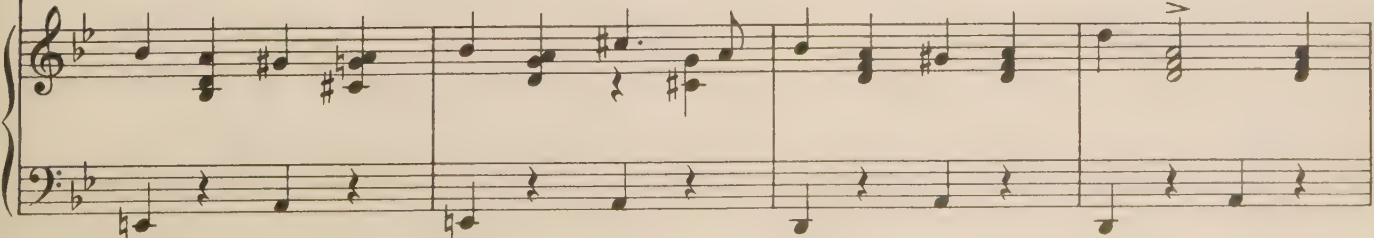
DUL.  nev - er too late to fall in love. The

Lord B.  Vo - de - o, Vo - de - o, Vo - de - o



DUL.  mod - ern build - ings that you see Are of - ten most a - larm - ing

Lord B.  But



Lord B. Dulcie Lord B. Dulcie

I am sure that you'll a - gree A ru - in - Can be charm - ing It's

DUL. Lord B. Both

nev - er too late to be a beau, Ex - pe - ri - ence counts a lot, you know And it's

Both

nev - er too late to fall in, nev - er too late to fall in,

Both

nev - er too late to fall in love.

No 22

CARNIVAL TANGO

Cue: (LADY BROCKHURST) "Révolting!"

Tempo di Tango (*Briskly*)

Castanets

f

Slower

A

mf

B a la Tango

First system of musical notation for 'B a la Tango'. The piece is in G major (one sharp) and 2/4 time. The first staff (treble clef) features a melody with eighth and sixteenth notes, starting with a *mf* dynamic. The second staff (bass clef) provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

Second system of musical notation. The treble staff continues the melodic line with some grace notes. The bass staff continues the accompaniment. The system ends with a double bar line.

Third system of musical notation. The treble staff shows a more complex melodic passage with many beamed sixteenth notes. The bass staff continues with a steady accompaniment. The system ends with a double bar line.

Fourth system of musical notation. A glissando (gliss.) is indicated in the treble staff, spanning several notes. The bass staff continues the accompaniment. The system ends with a double bar line.

Fifth system of musical notation. The treble staff features a melodic line with some rests. The bass staff continues the accompaniment. The system ends with a double bar line.

Sixth system of musical notation. The piece concludes with a *poco accel.* (poco accel.) marking. The treble staff has a final melodic flourish. The bass staff includes a 'Drum roll' section marked *ff* (fortissimo) and *sfz* (sforzando). The system ends with a double bar line.

No 23

DUET—(Madame Dubonnet and Polly)

"POOR LITTLE PIERRETTE"

Cue: (Mme. DUBONNET) "Yes, I think so"

Moderato

mf *poco rall.*

The piano introduction is in 4/4 time, marked Moderato. It begins with a melody in the right hand, featuring eighth and sixteenth notes, and a bass line in the left hand with sustained chords. The tempo is marked Moderato, and the dynamics start at mezzo-forte (*mf*) and end with a *poco rallentando* (*poco rall.*) marking.

Mme. Dubonnet

mp colla voce
(Piano only)

There is an old French leg - end That's set to an old French tune. It

Mme. Dubonnet's first line of music is in 4/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The dynamics are marked *mp colla voce* (piano only). The lyrics are: "There is an old French leg - end That's set to an old French tune. It".

Mme.
DUB

tells how Pier - rot loved Pier - rette Un - der a sum - mer moon.

Mme. Dubonnet's second line of music is in 4/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "tells how Pier - rot loved Pier - rette Un - der a sum - mer moon."

Mme.
DUB

Ev - 'ry night the lov - ers meet Just as the clock strikes nine.

Mme. Dubonnet's third line of music is in 4/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Ev - 'ry night the lov - ers meet Just as the clock strikes nine." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *R.H.* marking in the final measure.

Mme.
DUB

Then he gives her kis - ses sweet As vint - age wine.

Mme.
DUB

But, a - las, one fate - ful night Pier - rette is for - sworn.

(Orch. enters)
pp

Mme.
DUB

There she stands for - lorn Till the cold grey dawn.

rall.

A With feeling (*not too slow*)

Mme.
DUB

Poor lit - tle Pier - rette, Where's your Pier - rot?

a tempo

Polly (2nd Verse only)

Mme. DUB

Ah _____

Why are you all a - lone? _____

POL

Ah _____

Mme. DUB

You should be So fan-cy free, Your heart should be high. _____

POL

Ah _____

Mme. DUB

poco rall.

But in-stead You hang your head And try not to cry. _____

poco rall.

B

POL *a tempo*

Mme. DUB

Poor lit - tle Pier - rette, You must-n't show Your dream of

POL Ah _____ Just keep on danc - ing

Mme. DUB love has flown. _____ Just keep on danc - ing

POL 1 Till the dawn, and

Mme. DUB Till the dawn, and then He may come back a - gain. _____

2

POL then He may come back a - gain.

Mme. DUB then He may come back a - gain.

C Poco più mosso

POL Poor lit - tle Pier - rette, Where's your Pier - rot?

Mme. DUB Poor lit - tle Pier - rette, Where's your Pier - rot?

POL Why are you all a - lone? _____

Mme. DUB Why are you all a - lone? _____

POL *Ah — Ah —*

Mme. DUB
You should be So fan-cy free, Your heart should be high. —

POL *Ah — Ah —*

Mme. DUB
But in-*stead* You hang your head And try not to cry. — *poco rall.*

D

POL
Poor lit - tle Pier - rette, You must - n't show

Mme. DUB
Poor lit - tle Pier - rette, You must - n't show

a tempo

POL. *Your dream of love has flown.*

Mme. DUB. *Your dream of love has flown.*

POL. *Just keep on danc - ing Till the dawn, and then*

Mme. DUB. *Just keep on danc - ing Till the dawn, and then*

POL. *rall. He may come back a - gain.*

Mme. DUB. *rall. He may come back a - gain.*

No 24

PIERROT'S ENTRANCE

Cue: (Mme. DUBONNET) "Pierrot has not forgotten after all"

Moderato

A

pp (under dialogue)

Sua

loco

B

vd

(Arp. trem.) pp

Sua

loco

Stop at Cue:
Tony kisses Polly

f

Dialogue

Cue: (BOBBY) "Swell—now how about that Charleston?"

Brightly

A Ensemble

We've got to have

We plot to have For it's so drear-y not—to have That cer-tain thing called the

Boy Friend.

We scheme a-bout And dream a-bout And we've been

known to scream a-bout That cer-tain thing called the Boy Friend.

B

ENS

Life with - out us is im - poss - i - ble And de - void - of all charms.

ENS

No a - mount of i - dle gos - sip 'll Keep them out - of our arms

ENS

We're blue_ with-out, Can't do_ with-out, Our dreams just won't come true_ with-out

ENS

That cer - tain thing called the Boy Friend.

rit.

C $\frac{3}{4}$ Moderato

S A
ENS
T B

I could be hap - py with you _____ If

f

S A
ENS
T B

you could be hap - py with me. _____ I'd be con -

S A
ENS
T B

- tent - ed to live an - y - where. _____ What would I care _____

S A
ENS
T B

As long as you were there? Skies may not al-way be blue, ——— But

Broader

S A
ENS
T B

one thing is clear as can be, ——— I know that I could be hap-py with

S A
ENS
T B

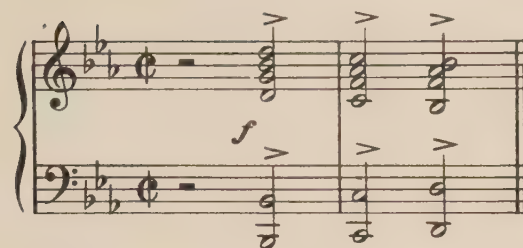
you, My darl-ing, If you could be hap - py with me, with me. Fine

rall.

(Segue after applause)
Chappell

No 25a

FINAL CURTAIN



*Dal 8 (page 111)
al Fine*

No 26

PLAY OUT

In Bright 4

(Cymb.)

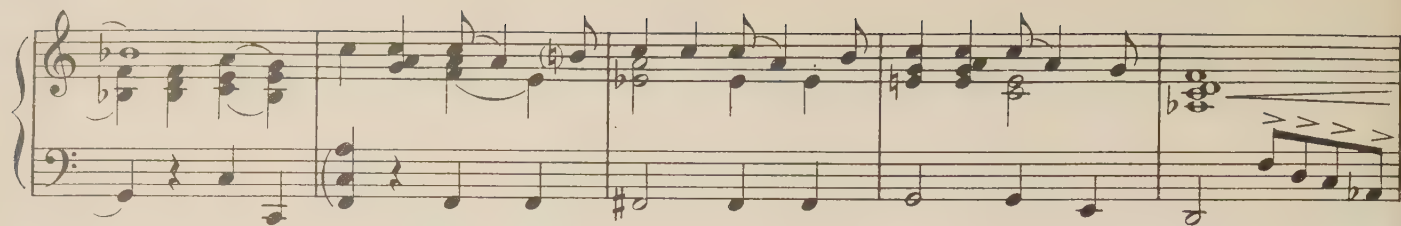
f

mf

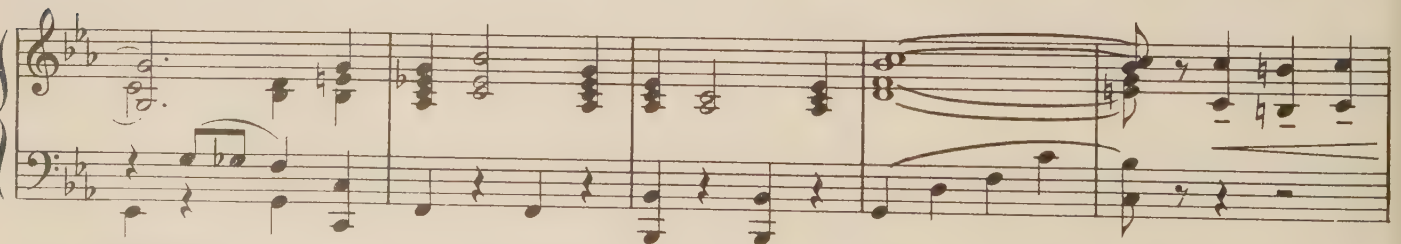
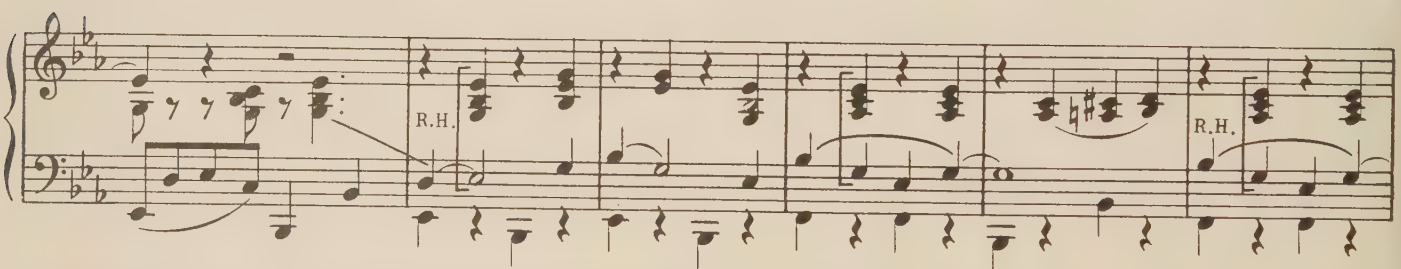
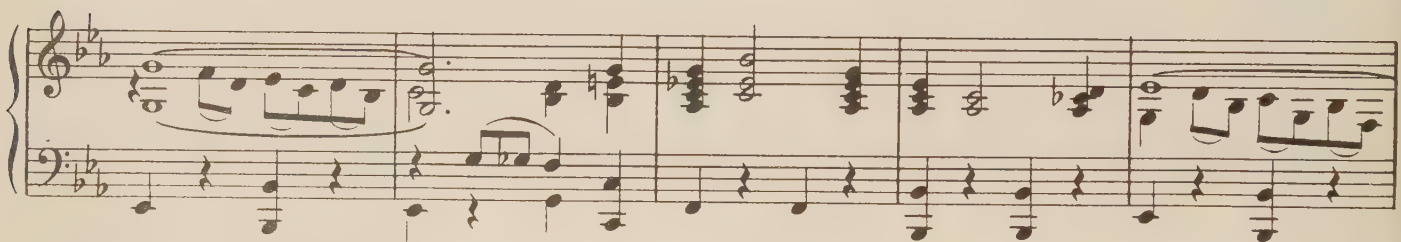
(R.H.)

A

B



C Moderato, not too fast (in 4)



Broadly

